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THE TEACHER'S SPEECH

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THE TEACHER'S SPEECH

Wayland Maxfield Parrish
University of Illinois

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FOREWORD

For several years I taught, at the request of the faculty of a college of education, a course designed to improve the speech habits of prospective teachers. This book is an outgrowth of that experience. It is a textbook in the elements of speech adapted specifically to the problems of teachers. The presumption is that it will be used in the first, and perhaps the only, speech course that prospective teachers will take. I hope it will be found useful also by teachers already in active service. I have accordingly tried to make it very simple, and in some places it may be found that strict scientific accuracy is sacrificed to simplicity and readability.

The aim has been to include only what most teachers will need. No treatment of literary interpretation, acting, and speech correction has been included because those phases of speech are not generally practiced by most teachers, and because they are perhaps best handled in separate courses.

The baffling subject of pronunciation has been treated with considerable fullness. No treatment of it, I well realize, can be completely fool-proof, or completely satisfying to other students of the subject. I have tried to avoid dogmatism, to suppress my personal preferences, and to follow what seem to be the soundest authorities on American pronunciation. I hope I will not be accused of advocating a certain pronunciation when I have merely said that it is permissible, or common. It has seemed best to use the familiar Webster diacritical marks rather than the International Phonetic Alphabet because in a course as brief as here proposed so much of a student's time should not be wasted in trying to learn a new set of symbols, especially when they will probably not be learned thoroughly, and will be neglected or forgotten as soon

as the course is finished. This chapter has had the benefit of critical readings by Dr. Severina Nelson, Mr. James Abel, and Mr. Howard Wilson, whose criticisms are here gratefully acknowledged.

It is probably true that there are no problems of speech training peculiar to teachers *as* teachers. Their needs are pretty much the same as those of doctors, merchants, and engineers. But because of the influence they exert upon the speech of their pupils, good speech is, I believe, more important for teachers than for the members of other professions. And I believe also that there is a very real need to know how the various aspects of speech training can be applied in the classroom. To this need the present volume is dedicated.

W. M. Parrish

Urbana, Illinois
December, 1938

THE TEACHER'S SPEECH

——I——

THE TEACHER'S RESPONSIBILITY

IT IS the first day of school.

In a million classrooms throughout the land a countless host of children await the formative influence of a million teachers. They troop into class eager or sullen, noisy or timorous, but always excitable, curious, expectant, impressionable, wondering what the new teacher will be like, or, if she is already known, whether she will be as good or as bad as reported by former pupils.

This first meeting is as important and often as dramatic as the first entrance of an actress upon the stage. Be assured that the teacher is closely observed. Her manner and mannerisms, her attitudes, her dress, her voice, her speech—all those elements of appearance and behavior which go to make up personality—are noticed. And, more important, whether consciously or unconsciously, if the teacher is at all a likable person, they will be imitated. Her walk, her gestures, her disposition, her little idioms of speech, and especially her voice and pronunciation, will in some measure be transferred to the students with whom for a term or more she is to be associated.

The Power of Imitation.—It is easy to forget the fact that man is a highly imitative animal. From infancy to maturity he adopts the tones and gestures and mannerisms of those about him, more especially, of course, of those whom he admires. To realize the strength of this tendency we need only think of the slavish imitation by young people of current radio and motion picture favorites. The adolescent girl who

suddenly acquires a new gait or a new pose or a new voice is very likely imitating her latest movie favorite. The boy who snarls with savage scorn or laughs with fiendish glee at a playmate's misfortune has been listening to some radio villain. Their elders are subject to the same instinct for imitation. Mother may cultivate the manner of the reigning social leader, and father will take on the deportment of the boss or of some prominent political leader. We may pride ourselves on our personalities, our individualities, but it is doubtful if there is anything about us that is originally and peculiarly our own. Little tricks of gesture and speech, our idioms, our mannerisms, our so-called peculiarities have in all likelihood been borrowed from others, and are ours only at second hand. A dominant personality will impress his patterns of behavior on an entire office personnel, shop force, teaching staff, or other social group, and in the presence of such a man we can often actually feel ourselves slipping into his pattern.

Now this instinct for imitation concerns especially the teacher. For several hours a day she dominates the lives of her pupils, she is the center of attention, she is in a position of authority, and whether she wishes to or not she exerts through her example a powerful influence for good or evil upon the behavior of her pupils.

Speech Is Learned Through Imitation.—Particularly in her speech is it important that the teacher set a good example. We need to understand that speech is not an instinct but is *learned*; and that it is learned largely through the sense of hearing, and so depends upon environment. The reason why a child born deaf does not learn to speak is not because his vocal organs are imperfect; it is because he never hears speech. One reason why many of the foreign-born who have been in America for a number of years still speak a marked dialect is because they have not exposed themselves to good American speech. Living in a community of their own kind, they seldom hear speech that is purer than their own. An American-born child if transferred in infancy to Paris will

have no more difficulty in acquiring French than a native French child. Any child learns to speak the language he hears, and he learns to speak it as he hears it.

The two chief influences in forming a child's speech are likely to be the home and the playground, and after these the school. But since many homes and most playgrounds furnish anything but models of good speech, the responsibility is the heavier upon the teacher to see that correct habits are formed. And do not suppose that the responsibility rests only upon primary school teachers. It rests upon all teachers from the nursery school through the university. They should furnish in their own speech a model worthy of imitation, and they should be competent and ready to correct poor speech wherever they hear it.

Parents and Teachers Neglect Speech.—The carelessness and insensitiveness of many parents toward their own speech and that of their children is almost unbelievable. The average child finds it easier to pronounce *muver* and *vis* than *mother* and *this*, will probably say *wed* and *wain* for *red* and *rain*, and may have difficulty in articulating an *l* in such words as *valley* and *million*. Some sounds, of course, are more easily learned than others, and a child's first attempts at speech may be expected to be fumbling and imperfect. But when he has learned to pronounce some of the easier sounds of the language and can make himself understood, many parents assume that his speech education is finished, and not only tolerate his imperfections but foster and encourage them. Childish lapses in speech aré condoned and admired because they are "cute" or "sweet," and children enter school with imperfections that should have been corrected in nursery days. It will hardly be questioned that a normal child should be able to make all the sounds of the language correctly at the age of six, and that the longer speech imperfections are allowed to persist the harder it will be to correct them. The obligation then upon all teachers, and especially upon primary teachers, to catch and correct these defects is imperative.

Many of us have been notoriously careless of our responsibility. I recall a prominent senior in a fashionable Eastern college who had never been taught to pronounce an *r*, and who still said *vewy* and *Amewican* for *very* and *American*. I remember a tall, distinguished-looking forensic leader in another school who had retained a conspicuous childish lisp, and who had never heard any difference between the vowels in *lark* and *law*. A prominent minister in a large city church habitually substitutes *w* for *l* in such words as *holy* and *believe*. And a high government official, cultured and widely traveled, was presumably not aware that in his radio addresses to the nation he pronounced *production* and similar words as if the first syllable were *per*. In all these cases it is evident that a long succession of teachers of these men had been inexcusably negligent.

These are defects of pronunciation. But there are other aspects of speech in which the teacher should be a wholesome influence, and for which she should assume responsibility. Voice quality as well as pronunciation is affected by one's environment. The boy who delights to imitate the rasping snarl of his favorite villain may be led through admiration of a better model to adopt less savage tones. A little girl with a thin nasal voice may learn to deepen and enrich it by frequently hearing a better voice. Or she may be helped by having her inadequacy pointed out by a sympathetic teacher. No aspect of speech is more affected by example than intonation, or the pattern of vocal expression; and any child who has fallen into the habit of speaking with colorless and toneless monotony, or with distorted and misplaced inflections, should find her speech pattern improved by hearing daily from her teacher the proper cadences of good normal speech. Some children are excessively timid in all social situations and either shrink altogether from making a recitation, or else respond with such weak voices and mumbling articulation as not to be heard. And, unbelievable as it seems, there are teachers with similar weak and mumbling utterance, who

hardly dare make themselves heard in the classroom and remain almost completely dumb in any social situation outside it. Equally serious, of course, are those cases at the opposite extreme: boys raised in the city streets who have harsh, rasping voices and domineering personalities, and teachers who shout and bellow with bull-like ferocity from morning till dismissal. Surely it is the duty of every teacher to encourage by precept and example speech that is clear and refined and well modulated.

Speech an Important Aspect of Personality.—We are beginning at last to realize how integral are speech habits in one's personality, and how important are *good* speech habits to one's social effectiveness. The salesman who comes to your door, the stranger you meet in church, the doctor you call in an emergency, the attendant who fills your tank at the gasoline station are judged primarily by their speech. Does the salesman inspire your confidence? Does the stranger talk like a person worth knowing? Does the doctor speak with authority? Is the attendant's speech behavior courteous and attentive? Upon their speech will depend your judgment as to whether you wish to have further relations with them. One whose speech is halting and diffident, one who cannot speak without an agony of nervousness, one who is dumb in the society of his fellows and who dares not utter a thought of his own during an exchange of ideas—such a one will hardly be sought out for honor or distinction, or even acquaintance, by his associates. When speech is recognized as so vital a factor in our judgment of others it seems little short of criminal that children should be allowed to leave school with habits that will handicap them for life.

Let it be clearly understood that I am not proposing that every teacher be an expert in the correction of disorders of speech. Such serious defects as stammering or stuttering should be left strictly to the speech expert or the psychiatrist. But when speech is so integral a part of one's personality and so vitally necessary to one's proper social adjustment, no

teacher should be allowed to set a bad example before her pupils, or be careless of her daily and hourly opportunities to correct their obvious deficiencies and to encourage them to speak with clarity, confidence, and refinement.

Happily the time has come when we need not shy at the word refinement. We are emerging from the frontier stage when every man had to wring his livelihood from nature by his own back-breaking toil and so had some right to be scornful of mere talkers and those idlers who cultivated the graces and refinements of life. We are told that we are entering upon an economy of abundance in which there will be plenty of leisure for all. And as scientific advancement has freed us from the necessity of grinding toil, so it has brought into even the remotest and humblest of our homes and theatres the opportunity to hear English well spoken. We cannot but notice how crude and muddy is the speech of some of our local politicians and club women when we hear it after that of our best radio announcers. We can be truly grateful to the great broadcasting companies for engaging as announcers men of real culture who speak the language beautifully, and at the same time easily and naturally. With all its faults, the radio has made us more tolerant in speech as in other matters. Speech which ten years ago would have been sneered at in many parts of the country as "affected" or "high-hat" or "British" is now accepted as normal and natural, and even those of little culture begin to feel that it may be worth imitating. The cause of better speech receives some support also from the talking pictures. With these influences for refinement the teacher must cooperate.

Children Need Education in Speaking.—It is to be feared that much of our children's inadequacy in speech is due to fundamental defects in our method of teaching. They do not speak well because they have had little experience in speaking. We must realize that man is a talking animal. It is his speech that distinguishes him from the beasts. And as he advances in civilization his progress is marked by improvement in the

technique of language and speech. It seems safe to say that no highly civilized people has been a silent people. Turn to whatever high watermark of history you choose—ancient Greece, Renaissance Italy, Elizabeth's England—and you find the flourishing of speech arts—conversation, poetry, drama, oratory. You find the leaders of that civilization skilled in discussion, practiced in disputation. You find a cultivated society where ideas are current and talk flows freely, where ladies and gentlemen converse together with understanding, wit, and charm about the literature and history of the past and the social and political problems of the present.

It is when men fall silent that civilization decays. Only savage peoples are taciturn. It was in Athens, not in Sparta, that ancient civilization reached its zenith. The great artistic flowering of fifteenth-century Italy had its roots in a society of talking men. The fathers of the American Revolution were men skilled in speaking. And let it be noted that in our own day the advances of modern industry and government are not the products of great minds working in a vacuum, but rather the products of the conference room. It is difficult to imagine any high state of civilization which lacks brilliant gatherings of its best minds in forums and council chambers and *salons* for the free exchange of wit or wisdom.

What is true of society as a whole is true also of individuals. Our great men have almost invariably been men of words as well as men of deeds. A great deal of nonsense has been talked about strong, silent men dominating the crises of history. The fact is that whenever a so-called illiterate or inarticulate genius has risen to a position of power he has been compelled to become a good talker. Such natural leaders as Alexander, Caesar, and Napoleon were far from being inarticulate, were indeed skilled orators, highly trained in the arts of speech. We are frequently reminded of the silent brooding Lincoln with a heart too full for utterance, but we should not forget his early reputation for story-telling, and

we should remember that his policies were forged in public debate and perfected in the council chamber.

If America is to achieve as high a place in the graces and refinements of civilization as she holds in mechanics and invention it would seem that she must adopt a method in education that allows for more practice in speech. The great cultures of ancient Greece and Rome were formed and nourished by an educational system that taught boys to talk. The famous Greek teacher Socrates taught solely by means of dialectic, that is, by means of logical discussion. If you read his dialogues as reported by Plato you will see that his students were led to discover truth by thinking aloud with their teacher. Quintilian's great textbook in Roman education is a course of study designed to develop a boy into an orator. If we are to hold fast that which is good in our modern life, and make progress toward new heights, our people must be taught to bring every belief and prejudice and innovation to the test of public discussion. Only thus can we winnow out the chaff, and discover what is worthy to endure, and only thus can we distinguish the wise from the windy and discover our true leaders.

Now if, as we constantly assure ourselves, the schoolroom should prepare students for life, its procedure should be more nearly patterned upon life's activities. An appallingly unsocial type of schoolroom procedure has been all too common. Forty or more normally active children are compelled to sit rigidly in symmetrical rows of chairs. They must check every normal impulse to communicate with each other. (This is called discipline!) They must speak only when spoken to. Any spark of curiosity which might spring up is quickly stamped out. Children must learn what they are supposed to learn and not ask troublesome questions. The answers are in the book, and the questions too, and to go beyond them is embarrassing to the teacher. "What is the chief crop in North Dakota?" "Wheat." "Correct." That is that. A perfect answer, and on this point the child's education is complete.

Happily a better method is gaining popularity, and with it a better ideal in education, for our methods are tightly bound to our ideals. Under such heads as "progressive education" and "the socialized recitation" we are trying to teach not merely the answers to questions, but rather the understanding of problems, the causes of natural and social phenomena, an understanding of nature and man, and to teach these things by participation in some worth-while activity or investigation. Our aim is to encourage curiosity, not to check it, and to stimulate independent thought. Hence, discussion becomes important, for thought is carried on largely by means of speech—some psychologists say that thought is merely twitches of the vocal muscles. As questions arise pupils are encouraged to talk them out with each other and with their teacher. Every child is encouraged to make some contribution to the discussion, the more loquacious being held in check that the more timid may have a chance. Every child's views are invited and are listened to with respect. There is no intolerant jeering at a freakish opinion, and no contemptuous scorn at stupidity to cause the foolish and the backward to freeze into inarticulateness. Not that foolish comments are valued as highly as wise ones. Every child soon learns his own limitations, and he learns also which of his classmates are worthy of respect. Leadership emerges as naturally in class as on the playground if it is given a chance.

Another consideration is that any lesson is the better learned for being thoroughly talked through, and it is especially well learned when it has been taught to someone else. Every teacher bears witness that she has never really understood a subject till she has had to explain it to others. Is it not strange, then, that so few have seemed to realize that their pupils can learn by the same process? Besides that, there is great economy of the teacher's time in setting the bright students to instruct the dull.

Finally, how can a teacher be sure what, if anything, is in a child's mind except by having him express himself? He

may learn to make passable answers to questions and yet remain densely ignorant of subject matter.

For these reasons, then, it is important that teachers give to every child, so far as time and circumstances permit, the fullest and freest opportunity for self-expression.

But, you may ask, have we not already too many idle chatterers? We have, and they should certainly not be encouraged. Loquacity is not an accomplishment but a disease, and it may not be curable. But the best treatment for it is to provide the chatterer with something worth saying. I would not for a moment suggest that we can lock a group of innocent children in a room and have them talk themselves into wisdom. No modern doctrine is quite so deplorable as the doctrine of education by self-expression, the doctrine that education consists merely in letting children express themselves. For any intelligent discussion subject matter must be provided, and the discussion must be wisely directed. Proper instruction in speaking includes not only what to say and how to say it, but also when to say it and when to keep still. But too much attention has often been given to keeping children still, and not enough to making them articulate. If we are to develop a self-governing citizenry possessed of the social graces and political arts that have characterized the highest civilizations, our teachers must cease to be mere taskmasters and drill sergeants, and become directors of investigation, leaders of discussion, stimulators of intelligent talk.

Good Speech Necessary for Good Teaching.—But there is another and more important reason why teachers should be trained in speech, and that is *that they may be able to teach well.*

Courses in education are concerned largely with classroom method, with how to conduct a recitation, with techniques of organization, with the handling of lessons and projects and units. But it must be apparent that a teacher with an unpleasant personality, a crabbed disposition, a negative character, a harsh or weak voice, or a mumbling indistinct

articulation, will hardly succeed by *any* method. And it should be equally apparent on the other hand that a bright cheerful personality who faces a class with confidence and poise, and who speaks with clarity and ease and decision, will get much useful work done, however poor the method.

I wish to avoid any suggestion that the process of education is best carried on by means of lectures; even in the university the lecture method has little to recommend it. I would urge not that teachers talk more in the classroom, but that they talk less—much less. In most instances education will be improved in proportion as teachers speak less and pupils speak more. There is endless waste in the trivial loquacity with which assignments are given, and mistakes are commented upon, and corrections are made, and answers are repeated by some teachers. There are teachers who will "rave" for the better part of an hour over some trivial error or misdemeanor. There are teachers who chatter during an entire recitation without giving their pupils a chance to utter any word except "yes" or "no." There are many, many teachers who need to learn that though speech is silver, silence is golden, that pupils often need to take time to think, and that some of the most valuable processes of growth go on in complete quiet. But in spite of all this it is none the less true that speech is the chief tool of instruction, that the teacher's voice must be extensively used, and that it may make or mar the success of her teaching.

If you will think back over the history of your own schooling you are sure to recall teachers whose efficiency was hampered by *bad speech habits*. Let us roughly catalogue some of the worst types.

Ineffective Personalities.—First, there are those who are handicapped by ineffective personalities. Of course you understand that personality is not a commodity that you can buy from a correspondence school and put on like a new overcoat. When you try to account for a man's success in public

speaking or in teaching by saying, "It's his personality," you do not mean that personality is something he has in addition to himself. You mean that he is virile or aggressive or charming, or in some way unique or impressive. Your personality is merely the sum total of your personal characteristics. It is difficult to say whether speech is a part of personality, or personality a part of speech. It seems reasonable to say that one's speech is a result of one's personality. But the impression that others form of our personalities is generally derived from our speech. The two are difficult to distinguish. If we define speech broadly as consisting not merely of noises made with the mouth, but as including *all the means by which we communicate in person with others*, then it must involve one's total behavior as it is seen and heard in a social situation. We are justified then in treating personality as a part of one's speech effectiveness, all the more so because it has been the practice since ancient times to consider a speaker's personality, or rather his character, as one of the chief items in the effectiveness of his oratory.

What, then, are the common types of objectionable personality, or, shall we say, person, in the classroom? This aspect of speech effectiveness will be considered at some length in Chapter II.

Inadequate Voices.—A second speech deficiency causing ineffective teaching is bad voice. Few teachers realize how irritating to the nerves and how deadening to attention is the strained monotony with which many of them speak. In Chapter III we shall consider methods by which greater ease, strength, and flexibility may be attained in voice production.

Faulty Pronunciations.—Third, it is obvious that good teaching is frequently marred by faulty pronunciation, by cloudy vowels and slipshod consonants and misplaced accents. Instances are common enough of children who fail in spelling (to give one example) because they cannot identify familiar words when heard in the teacher's eccentric pro-

nunciation. The sounds of the English language and their proper use in connected speech will be considered in Chapter IV.

Improper Vocal Expression.—Fourth, there is the inordinate waste of attention and understanding which results when a speaker employs a pattern of vocal expression which does not properly conform to his thought and mood. As such unconventional intonations are puzzling to all who hear them, it should be every teacher's constant care to teach with that economy of her pupils' attention which comes from speaking always in normal or psychologically effective speech patterns. Chapter V will treat this aspect of speech.

Ineffective Rhetoric.—A final type of speech deficiency that is a cause of poor teaching is a failure in proper selection and organization of material, a failure to dress and finish the subject matter presented so that it will arouse and hold attention, a failure to adapt lessons to the psychological set of the pupils. These topics of public speaking will be treated in Chapter VI.

We shall consider all of these topics with three ends in mind: first, to help the teacher to set a good example in her own speech; second, to help her to correct, improve, and encourage her pupils' speech; and, third, to help her to carry on her instruction with less waste and more efficiency.

Summary.—Since imitation is so important a method of learning, teachers must be especially careful to set good examples for their classes, particularly in speech. They should be alert also to correct their pupils' shortcomings in speech. And since the affairs of civilized society are carried on largely by speech, children should be encouraged to talk freely, that their abilities may be discovered and developed. More important is the teacher's obligation to cultivate good speaking habits for the sake of greater efficiency in teaching. Personality, voice, pronunciation, vocal expression, and speech composition all need attention.

Exercises

Prepare a brief talk on one of the following subjects:

1. The worst teacher I ever had.
2. The best teacher I ever had.
3. Why I like so and so as a radio announcer.
4. The announcer I always tune out.
5. Opportunities for speaking in the high school classes I attended.
6. The person who had the strongest influence in forming my speech habits.
7. How my speech habits were formed.
8. Improvements needed in my speech.
9. Peculiar speech habits in my companions.
10. How I find myself imitating the speech of others.
11. The actor or announcer whose speech I most admire.
12. Why a certain actor or announcer is a good model to follow —or avoid.

——II——

THE TEACHER'S PERSONALITY

THE profession of teaching!

How much better that sounds than just having a job as a teacher. The professions have dignity. Professional men and women are treated with universal respect. They are looked up to as leaders. Their expert knowledge is indispensable to the life of the community.

But *is* teaching a profession? Does the teacher deserve to rank in public esteem with the doctor, the lawyer, the minister? Is she entitled to some of their privileges and immunities?

That will depend upon herself. It will depend upon the extent of her expert knowledge. It will depend upon the degree of disinterested service which she renders. And it will depend very largely upon the front which she presents to the community. Every teacher who wishes to raise the level of her profession will be careful to present herself to her pupils and fellow citizens as a woman of intelligence, dignity, and culture. Of course there is no way in which these qualities show themselves so readily and completely as in speech.

We shall try to define in this chapter the traits of personality which it is desirable for a teacher to cultivate.

Personalities Can Be Improved.—Let us dismiss at once the unworthy notion that your personality is already fixed by nature or by habit and cannot be altered. There is no defense for the person who excuses all his faults and deficiencies with "I'm *always* like that," or "That's just my

way." Why *should* you be like that? All the patterns of your behavior can be modified in any direction you choose. A sour, acid temper can be sweetened. An annoying mannerism can be eliminated. An evil tendency in character can be corrected. Even that most integral aspect of your personality—your voice—can by patient practice be altered and improved.

But, you may say, would you have me pretend to be what I am not? Would you have me adopt a manner that is unnatural for me? Would you have me be insincere?

Distinguishing your "real" self from your pretended self is by no means so simple a matter as you may think. Of the various fronts which you show the world, how is it possible to tell which is "real," which is most genuinely you? Is it that ingratiating, cultured, efficient-seeming personality you present to a superintendent when applying for a position? Is it that sweet and playful self that emerges when you are romping with your neighbor's baby? Is it that savage disposition that erupts in the heat of athletic competition or of some bitter quarrel? Or is it that relaxed and informal and careless self that emerges in the privacy of your family circle? We cannot say. Perhaps all these selves are real. In any case there is no insincerity in putting forward your best self in the classroom. There is no harm in pretending to be sympathetic and patient when you don't really feel that way.

We all practice poses and pretenses, and many of them are quite legitimate and even desirable. Would you condemn the polite fictions which we all practice on our hosts or guests—"So glad you called. Do come again," and "How do you manage such marvelous dinners?" To refuse to pretend is often to be discourteous and unsocial.

In the more fundamental matter of morals we do not pride ourselves upon our existing stock of virtues and vices. We believe it is good advice to "*assume* a virtue if you have it not." The central aim of Christian teaching has been to make people dissatisfied with their moral state, and to make

them seek improvement, not by following some inner bent, but by making their characters over in conformity to an outer pattern, that is, by imitation of Christ. We need to be careful, then, how we defend our personalities and our behavior on the ground that they are "natural."

If this point seems to be over-labored it is because young people so often make the objection, "I don't feel natural when I talk that way," or "This is the way I *feel* like doing," or "My friends will think I am putting on airs if I adopt such a manner." One who sincerely wishes to teach well will welcome criticism of her teaching personality as readily as of her teaching method.

On the other hand, affectation and hypocrisy are dangers. They are not handsome qualities, and even very young pupils readily detect them in their teachers. But the evil of hypocrisy, if not of affectation, is in pretending to be what one really does not wish to be or try to be. Our task is to discover the ideal personality for teaching, and then sincerely try to make ourselves into its likeness. Remembering her responsibility for the reputation of her profession before the world, as well as the proneness of children to imitate their elders, and the effect of personality upon efficiency, every conscientious teacher, whether recruit or veteran, ought daily to ask herself, "What kind of personality do I wish to present before my pupils and before the community?"

This question we will try to answer. We cannot hope, of course, to draw up a detailed set of specifications for an ideal teacher, but we can suggest some things to be cultivated and some to be avoided, and so provide a basis for self-criticism.

The Importance of Clothes.—Let us begin with what is first noticed about us—our dress and bearing. You do not need to be told that a teacher should dress in good taste, that a young teacher especially may set the fashion for all the girls in school, that an older teacher must not stay too far behind the fashion, that a man will be better thought of for keeping his clothes cleaned and pressed. It may not be true

that clothes make the man, but they do sometimes make him feel more like a man and make others respect his manhood more. These considerations, together with the propensity of children to imitate their elders, make it particularly important for teachers to dress neatly and in good taste.

Bodily Condition and Behavior.—More important than clothes in your daily contacts with others are your posture, bearing, and general physical behavior. Bodily condition is the foundation of personality. On a physical basis of right habits depend your health, your endurance, your disposition, your morale, your emotional reactions, your poise, your voice, and through these your teaching personality, your ability to maintain discipline, and your standing with your associates.

More than a teacher's personal comfort is involved in maintaining good health. Like an actress or a concert singer she should keep in good condition for the sake of her professional efficiency. She has a duty to the community. She owes it to those whom she serves to watch her diet, her rest and recreation, her posture and general physical habits. We understand well enough the effect of physical health upon disposition. Irritability in the classroom may be caused by lack of exercise or improper diet as well as by poor hands at bridge the night before. But two other effects of bodily condition are not so well understood.

First, it is possible to control our emotional states, to some extent at least, through control of our bodily states. Emotional and physical reactions are very closely tied together. We are accustomed to assume that certain outer acts are the result of inner emotion, that we run because we are frightened, that we strike because we are angry. But this is too simple a statement of cause and effect. Some psychologists would reverse the terms and say that we are frightened because we run, and that we are angry because we strike. But no matter which is cart and which is horse, we can be sure that the two are intimately related, that fright and run-

ning away belong together, and that under some circumstances running away will increase fright.

This is the way William James stated the theory:

Everybody knows how panic is increased by flight, and how the giving away to the symptoms of grief or anger increases the passions themselves. . . . In rage, it is notorious how we "work ourselves up" to a climax by repeated outbursts of expression. Refuse to express the passion and it dies. Count ten before venting your anger, and its occasion seems ridiculous. Whistling to keep up courage is no mere figure of speech. On the other hand, sit all day in a moping posture, sigh, and reply to everything in a dismal voice, and your melancholy lingers. There is no more valuable precept in moral education than this, as all who have had experience know; if we wish to conquer undesirable emotional tendencies in ourselves, we must assiduously, and in the first instance cold-bloodedly, go through the outward movements of those contrary dispositions which we prefer to cultivate. The reward of persistency will infallibly come, in the fading out of the sullenness or depression, and the advent of real cheerfulness and kindliness in their stead. Smooth the brow, brighten the eye, contract the dorsal rather than the ventral aspect of the frame, and speak in a major key, pass the genial compliment, and your heart must be frigid indeed if it do not gradually thaw.[1]

Second, there is a tendency to imitate with our muscles the muscular activity of others. Our muscles seem to sympathize with those of anyone whom we observe in action. The psychologists have coined a new word for this tendency. They call it empathy. A good illustration is our sympathetic reaction to the struggles of a football player toward the goal. We find our muscles tense and our bodies straining in the direction he is going. In a similar way we empathize with less violent movements in others. Nervous people make us nervous. One who moves with unnecessary vigor and violence tires us out. Our throats ache from listening to a hoarse, strained voice. The slack and stolid and inert make us slug-

[1] *Psychology: Briefer Course,* Henry Holt & Company, Inc., New York, 1915, p. 382.

gish. On the other hand, we feel a pleasurable response to the rhythmical movements of a graceful dancer or a well-coordinated athlete. Something more than mere imitation is involved here. We feel discomfort in the presence of one whose movements are awkward and jerky, and, conversely, a satisfaction and ease before those who are graceful.

These doctrines emphasize the need for good physical habits in the classroom. Let us consider first the importance of good posture.

The Importance of Posture.—There is a good deal of physical strain in standing before a class for five or six hours a day. You will find that you tend to let your shoulders sag, your spine curve, and your whole body droop. You should remember from your gymnasium training that in spite of this tendency the weight of the body is most easily carried when the posture is erect—head up, chin in, shoulders back, chest active, hips flexed, but all without strain or tension. If muscles slump and joints are loose, the normal functioning of the bodily organs is impeded and health suffers. Take a lesson from the army. The reason why soldiers are made to stand erect is not merely that they may look nice on parade. That erect posture helps to maintain the body in good health.

And it has another function. It is valuable to the soldier's morale. In the battles of the classroom also an erect posture will increase courage, for our emotional states are largely determined by our physical condition. To make yourself feel lively when you are tired, cheerful when you are discouraged, or bright and gay when you are bored, put yourself into the physical attitude of animation or cheerfulness or gayety.

We have been flooded in recent years with a deluge of Pollyanna literature: "Pack up your troubles in your old kit bag and smile, smile, smile." "The man worth while is the man who can smile when everything goes dead wrong." We have even been told that a devastating economic depression can be cured by smiling it away with an air of cheerful con-

fidence. Sickened as we may be by this cheap cult of cheerfulness, we must recognize in it a sound psychological truth. When morale is low, when nerves are taut, and you have that three-o'clock-in-the-afternoon feeling, square the shoulders, deepen the breathing, brighten the eye, speak cheerfully, and your spirits will almost certainly revive.

In addition, you must remember the effect of your example. If as you stand before the class you suddenly lift your head and throw back your shoulders, the majority of the class will follow your example. And without any such conspicuous gesture a good posture, steadily maintained, will by subtle waves of influence have its effect on the posture of your pupils. It is equally true that teachers who slouch and slink about the room, who sprawl in their chairs, or pace up and down like caged lions, will stimulate similar behavior in their students. Since, then, the teacher's bodily states are communicated to her pupils, how important it is that she cultivate bodily health, and grace in carriage and movement. She may need to practice daily the exercises for good posture and physical coordination learned in the gymnasium.

The Importance of Poise.—It is especially important that she cultivate poise. Here again we meet the doctrine of empathy. We are soothed by the presence of one whose muscles are at ease. It is said that even savage beasts respect a man of poise, that a hungry lion or an infuriated bull will hesitate to attack one whose eye is steady and whose nerves are under control. Be that as it may, it is certainly true that a class of restless and mischievous children can be held in order only by a teacher who maintains a high degree of physical control. I remember a school principal who could cow six hundred students into complete subjection merely by walking down the aisle of their assembly room and on to the platform. He was not a formidable-looking man, he always spoke quietly, and students had no reason either to love or to hate him. But there was something about his even step, poised carriage, and steady eye (people called it "per-

sonality," of course) which arrested attention and commanded respect. His successor in office was the type of man whose very presence stimulated restlessness and confusion. He was a poor disciplinarian chiefly because he lacked confidence in his discipline. His shambling gait, awkward movements, and an assumed *Who cares?* attitude that made him mutter belligerently to himself seemed to invite rebellion.

Young teachers frequently have trouble in keeping their classes in order; the reason is that they have trouble keeping themselves in order. In the presence of distraction and irritation they are unable to keep their bodies and voices still. They lack confidence, and they allow this lack to betray itself to the class. The thing to do, of course, when one is agitated is to *pretend* to be at ease. Keep the head erect and the eye steady, but let the hands and arms relax, and avoid waste motion. Breathe deeply and speak in steady, even tones. Two things will result: your assumption of calm will help to make you calm, and your quiet, controlled manner will spread its contagion to the class.

Poise in posture and movement is helpful also in focusing attention where you want it. If you want the class to listen to a student who is reciting, keep your own attention on him. If you wish to have all eyes focus on a wall map, be sure that your eyes and the lines of your body cooperate with your pointer. Your attention will be revealed largely by muscle tensions, for attention means *at tension.* But this does not mean rigidity. Poise implies an absence of strain. One who is poised at attention tenses only those muscles needed to maintain his position; he relaxes all the rest. It is as important that unneeded muscles be relaxed as that the needed ones be flexed. To take a strained or awkward position, to occupy your mind or hands with some extraneous matter, or to pace restlessly about will inevitably distract attention from the object or person on which you wish to have it focused.

Notice how an actor on the stage helps to focus audience interest on the player who is speaking. The lines of his body help to direct all eyes toward the center of interest. One of

the first tasks of the actor is to acquire complete control of his body. Notice also the perfect balance of tension and relaxation in the trained violinist, dancer, or athlete. Their easy poise holds our attention, and we feel a perfect rightness and a sympathetic pleasure in their grace of movement.

Teaching also has its bodily techniques. If it is to be taken seriously as a profession, should not the teacher be as much concerned as a professional golfer or swimmer about the muscular controls necessary to her calling?

It is so easy to fall into distracting little mannerisms—adjusting the tie or the hair, twirling a watch fob, juggling pieces of chalk, and the like. I remember a college professor who had a queer habit of holding a long piece of chalk between his thumb and little finger, and then by some impossible bend of the wrist drawing his index finger down the part in his hair. He repeated this gesture several times in an hour, always with his eyes fixed raptly on the floor. It was so regular and so characteristic a part of his behavior that students came to watch for it, comment upon it, analyze and imitate it. It occasioned more discussion than the subject matter of his lectures. And that, of course, is the chief objection to such mannerisms. They distract attention from the main business of learning. The teacher's manner, like her dress, her posture, her gestures, and her general deportment, should be as inconspicuous as possible. They should not attract attention to themselves. Besides, is it not undue conspicuousness that makes bad taste in dress and behavior? In the classroom attention should be on the lesson, not on the teacher's peculiarities.

In other ways also one's deportment before the class needs watching. There are some who do not distinguish between the classroom and the dressing room. Those who make a recitation an occasion for combing the hair, hitching up the trousers or the stockings, cleaning the fingernails—not to mention teeth, ears, and nostrils—ought perhaps to have sought some other occupation. For both in and out of the classroom teachers are expected to be ladies and gentlemen.

Vivacity.—Nothing that has been said concerning poise and muscular control should be construed as encouraging a lifeless, negative attitude in the classroom. Poise and self-control are not inconsistent with vivacity and vigor. In rating scales for teachers no item appears more frequently than *animation* or, under other names, vivacity, vitality, enthusiasm, dynamics. Its importance can hardly be overstated, for the harm done by lifeless teaching is appalling. Children are naturally active and have active minds. If their normal bodily movement is forbidden by the necessity, or fancied necessity, of discipline, there is a corresponding check upon their mental activity. And if there is an additional check imposed upon their minds by a colorless teacher who follows with negative personality a lifeless routine, the result must be that they become habitually sluggish and inert; and school, which ought to awaken and stimulate their minds, serves instead to deaden them. If, as Shakespeare said, schoolboys creep like snails unwillingly to school, and if they loll in their seats lost in daydreaming and accept their schooling passively as a tired horse submits himself to harness, the fault is very likely to be found in a lackluster teacher who doesn't have enough drive and enthusiasm to make school interesting.

In English churches at one time an officer called a beadle was employed to maintain order during the services, and to keep the congregation attentive by prodding with a long pole any member who dozed off during the two- or three-hour sermons then in vogue. It would have been much more sensible, it has been said, if the beadle, instead of prodding the poor listener bored to slumber by a long tiresome sermon, had prodded the preacher. So in the schoolroom it has often been the practice when attention flagged to apply the ruler or send the offender to some superior officer to be disciplined. Let us ask ourselves in all earnestness whether in such cases it would not be better to *prod the teacher.* Has the teacher lost her enthusiasm? Is her voice weak and mumbling? Is

her articulation blurred and muddy? Is her face stolid and unresponsive? Is her vocal expression flat and monotonous? Have her muscles lost their tonicity? Is her personality tame, colorless, and negative? Then prod the teacher.

Those with a hopelessly negative personality should not be permitted to enter the profession. If you who are teaching or you who wish to teach have even a suspicion that you need a more positive and vital manner, you must take yourself rigorously in hand. The exercises in the following chapters will be helpful. But in addition to using these exercises, seize every opportunity for vigorous self-expression. Cultivate positive opinions. Study ways to make others listen to you. Take part in debates and discussions. Join an amateur dramatic group and try to get yourself cast for the part of a pirate or a virago. Use every possible means to cultivate more drive, color, and vitality. These may seem to be heroic measures, but they are needed.

One aspect of good speech that must not be neglected is its visible aspect. A speaker is seen as well as heard. And we naturally expect that what we see in his behavior as he speaks will agree with what he is saying. Communication is not carried on solely by means of words. There can be no real animation in speech if the bodily means of expression do not cooperate with the vocal means. Physical expression is often more accurate and more immediate in conveying meaning than words. Words may be ambiguous, but a wink, a lifted eyebrow, a dropped jaw, a blush, a smile, a scowl, are not easily mistaken. Robert Louis Stevenson thought that these were not only the quickest but the truest means of expression, and that anyone who lacked a flexible bodily responsiveness to his thoughts and feelings was doomed forever to be misunderstood and to dwell in utter loneliness because words are so inadequate as a means of expressing ourselves to others. Note carefully this passage from his *Truth of Intercourse*:

Life, though largely, is not entirely carried on by literature. We are subject to physical passions and contortions; the voice breaks and changes, and speaks by unconscious and winning inflections; we have legible countenances, like an open book; things that cannot be said look eloquently through the eyes; and the soul, not locked into the body as a dungeon, dwells ever on the threshold with appealing signals. Groans and tears, looks and gestures, a flush or a paleness, are often the most clear reporters of the heart, and speak more directly to the hearts of others. The message flies by these interpreters in the least space of time, and the misunderstanding is averted in the moment of its birth. To explain in words takes time and a just and patient hearing; and in the critical epochs of a close relation, patience and justice are not qualities on which we can rely. But the look or the gesture explains things in a breath; they tell their message without ambiguity; unlike speech, they cannot stumble, by the way, on a reproach or an illusion that should steel your friend against the truth; and then they have a higher authority, for they are the direct expression of the heart, not yet transmitted through the unfaithful and sophisticated brain. . . .

Pitiful is the case of the blind, who cannot read the face; pitiful that of the deaf, who cannot follow the changes of the voice. And there are others also to be pitied; for there are some of an inert, uneloquent nature, who have been denied all the symbols of communication, who have neither a lively play of facial expression, nor speaking gestures, nor a responsive voice, nor yet the gift of frank, explanatory speech: people truly made of clay, people tied for life into a bag which no one can undo. They are poorer than the gipsy, for their heart can speak no language under heaven. Such people we must learn slowly by the tenor of their acts, or through yea and nay communications; or we take them on trust on the strength of a general air, and now and again, when we see the spirit breaking through in a flash, correct or change our estimate. But these will be uphill intimacies, without charm or freedom, to the end; and freedom is the chief ingredient in confidence. Some minds, romantically dull, despise physical endowments. That is a doctrine for a misanthrope; to those who like their fellow creatures it must always be meaningless; and, for my part, I can see few things

more desirable, after the possession of such radical qualities as honor and humor and pathos, than to have a lively and not a stolid countenance; to have looks to correspond to every feeling; to be elegant and delightful in person, so that we shall please even in the intervals of active pleasing, and may never discredit speech with uncouth manners or become unconsciously our own burlesques. But of all unfortunates there is one creature (for I will not call him man) conspicuous in misfortune. This is he who has forfeited his birthright of expression, who has cultivated artful intonations, who has taught his face tricks, like a pet monkey, and on every side perverted or cut off his means of communication with his fellow men. The body is a house of many windows: there we all sit, showing ourselves and crying on the passers-by to come and love us. But this fellow has filled his windows with opaque glass, elegantly colored. His house may be admired for its design, the crowd may pause before the stained windows, but meanwhile the poor proprietor must lie languishing within, uncomforted, unchangeably alone.

It is not tricks of gesture that we want, but a ready responsiveness of face and body. There are so much bluff and concealment in American business and social life that many of us have come to cultivate deliberately a "poker face." We have an ideal of iron reserve and hard-boiled stoicism that makes us take pride in concealing our emotions, especially our finer and tenderer emotions.

It should be noted that many other peoples express their feelings much more freely than we who inherit the Anglo-Saxon tradition. Two Frenchmen will embrace and kiss each other upon meeting. Italians converse with a volubility and extravagance of expression that make our most vivid utterance cold and tame by comparison. Irish peasants make their funerals orgies of wailing and weeping. Achilles, the great hero of Greek literature, wept copiously and sulked for days in his tent when deprived of a prize taken in battle; and there is no indication that his companions thought him unmanly. Heroes of Oriental literature sometimes expressed their grief by prostrating themselves in the dust and smear-

ing their hair with ashes. David danced for joy, and Jesus wept. Some of this emotional abandonment we properly consider to be quite unforgivably childish, and of course we do not want to be constantly bubbling over about nothing. But we should understand that, except in such activities as poker-playing and horse-trading, effective communication demands some liveliness of physical response. We are seldom aware how rigid our faces are, how frigid our utterance. Teachers especially are prone to cultivate a stony reserve—generally in the name of discipline. Yet there are few qualities that students admire in a teacher so much as what they call "being human," and this being human consists chiefly in free and spontaneous expression of thought and feeling. While reserve and poise are always important, they are not incompatible with vivacity, with having "a lively and not a stolid countenance," with having "looks to correspond with every feeling." Teachers in general, and especially those who are "of an inert, uneloquent nature," should take pains to cultivate the "movie" face rather than the "poker" face.

Classroom Attitude.—What sort of behavior do good taste and good sense demand in the classroom? Deportment is, in one sense, an outer dress, and should vary with the occasion. Admire as we may the person of even temperament who is "always the same," the fact remains that such persons are bound to be misfits in many situations. Most of us find it best to change our behavior as we change our dress —to suit the occasion. A formal party manner is as inappropriate in the classroom as a party dress, and a too informal manner as inappropriate as lounging pajamas.

To ask what sort of deportment is suitable for the classroom is to ask what sort of occasion a recitation presents. Certainly it is not an occasion for a public oration or a dramatic recital or a game or a picnic, though you and I have known teachers who behaved as if it were. Neither is it a military drill or a work period for convicts.

The Teacher as Guide.—The teacher's attitude might well be that of a friendly counselor who, because she is older and wiser, directs her students in some activity in which both she and they have an interest. The less conspicuous and the less assertive her leadership, the better. It would be an almost ideal recitation technique in which the teacher planned and guided every phase of the lesson's development, yet *seemed* to have nothing to do with it, instead giving the pupils the impression that they were directing themselves. Surely we can agree that we want our students to seek their own education. A student who is helpless without his teacher is not well taught, or at least not so well taught as one who proceeds under his own motive power after he has left the teacher's presence. We can agree also, I believe, that the object of education is growth—growth in information, in skill, and in appreciation—and so in wisdom. The teacher is a gardener who tends and waters and nourishes her plants, finding her chief satisfaction and the justification of her calling in their growth and flowering. If she takes this attitude toward teaching she is likely to achieve a sane, healthy relationship with her pupils.

Teacher-pupil Relationship.—Students, of course, will take their cue from the teacher and will help to maintain any teacher-pupil relationship which she sets up. If she makes the schoolroom a battlefield they will do their part to maintain a real spirit of warfare, whether the weapons chosen be words or chalk. If the recitation is to be a game in which the object is to catch the teacher or to escape being caught by her, they will take part with gusto and display surprising teamwork. If the teacher sets herself up as an entertainer, they will gladly take the part of audience; of course they will insist that the entertainment be good, and become restless if it is not. Or if she chooses to play mother to them, they will soon learn to depend upon her for things that they can just as well do for themselves. If she assumes the shrinking attitude of a hunted deer, they will bay at her and worry her

till her life becomes unendurable. Whatever the relationship, it is the teacher who determines it.

It is easy to forget the main objective of education and lapse into meaningless routine, or to set up a petty tyranny which demands unquestioning obedience to purely arbitrary orders and unvarying observance of useless regulations, or to escape from monotony by dwelling upon whatever irrelevant matter happens at the moment to interest the teacher. Students are keenly sensitive to the teacher's attitude. They resent arbitrary discipline, they may be sickened by too much mothering, most of them will tire of a mere clown. They want to like their teachers, and a wise teacher will see to it that she is liked by her pupils, not because she craves affection, but because she understands the wisdom of Kipling's army drill sergeant who "learned to make men like him so they'd learn to like their work." Though it is often hard to believe, most children have a real delight in learning, and they can and do appreciate their own progress. They recognize the classroom as a place for learning, and they will respect the teacher whose attitude encourages and facilitates learning, as they will respect genuine leadership.

Possessiveness.—Two classroom attitudes are particularly to be avoided. First, there is a perverted possessiveness in some teachers which makes them see and judge everything their pupils do in terms of themselves. They receive coldly, if not resentfully, any contribution to the recitation that is not made by their specific direction. Their conduct of a class is completely egocentric. "Now I want you to study about Cuba tomorrow." "I want you to tell me the subject of this sentence." "Won't you try to solve that problem for me?" "You make me feel very bad when you act that way." They seem to assume that the function of the recitation is to minister to the teacher's wishes. Granted that love and loyalty are powerful and sometimes legitimate motives, to depend solely upon them for the motivation of learning is almost

as deplorable as to depend solely upon fear of the teacher's wrath.

Intellectual Superiority.—Another classroom attitude that is particularly objectionable is an arrogant air of intellectual superiority and a lack of sympathy for ignorance. The doctrine of equality, the belief that "I'm just as good as any other man, and probably a good deal better," is firmly implanted in the American breast. It was written into our Declaration of Independence, it has dominated our social and political thought ever since, and it is easily perverted into one of our worst vices. We refuse to be humble in the presence of our betters. In spite of our worship of education and our idolatry of those who excel in stunt-flying, speed-racing, money-making, and athletics, we are inclined to be scornful of intellectual superiority. Witness the current jibes at the "brain trust" and the impracticality of college professors. Witness also in the classroom the great lack of enthusiasm for honor students, for this resentment at superiority is shared by our children. Consequently, teachers should be careful not to make their mental superiority obnoxious. It is not very persuasive to be constantly reminding students of their stupidity. The backward are not stimulated to greater effort by being constantly reminded of their shortcomings. There is no excuse for the coarse habit that some teachers drift into of repeatedly convicting their pupils of being brainless, stupid, empty-headed, dumb, idiotic, and the like. Most of such heavy sarcasm comes from the tendency in small-souled persons to play the bully whenever they find themselves in positions of authority.

You realize of course how deplorable such an attitude is, and you do not intend to let yourself acquire any such habit. But you work constantly in the presence of ignorance, and patience may fail. There is some devil in us, probably born of this instinct for bullying, which makes us absurdly proud of our own knowledge and absurdly contemptuous of the ignorance of others. Note the howls of scorn when a school

boy is discovered who doesn't know what team Dizzy Dean plays on, or the cruel sarcasm of some little miss toward an acquaintance who has never seen her favorite motion picture star, or the heavy irony of a college professor who detects a rival scholar in some petty inaccuracy. This trait lies deep in our natures. You will need all your grace and all your patience to maintain steadily the attitude of a good Samaritan toward the boy who is "wounded in the head with ignorance."

Moral Character.—While deportment often is, as remarked earlier, an outer dress, yet it cannot completely conceal the man within, especially since the garments of outer behavior are spun from the materials of the inner character. What we are may speak so loud that no one hears what we say or how we say it, or notices how we behave or what we wear. The community rightly demands high moral character in its teachers. But what concerns us, of course, is not that they refrain from bank-robbing or window-breaking, but that they evince a proper character in the schoolroom. For we must be aware that our influence upon others depends upon the impression which our characters make. What traits of character manifested in the classroom will most enhance one's effectiveness as a teacher? What moral qualities do we demand in one whom we are to accept as a guide?

I believe we can best summarize them under the three headings which Aristotle called the sources of our trust in an orator—virtue, intelligence, and good will.

Virtue.—Let us begin with the first. Seneca, an old Roman philosopher, defined an orator as a good man skilled in speaking. Perhaps we should define a teacher as a good man or woman skilled in teaching. Henry Ward Beecher said, "Let no sneak try to be an orator." May we not also say, "Let no sneak try to be a teacher"? Many a teacher has lost her influence with her pupils by violating a confidence, by being caught in an untruth, by breaking her promises, by presenting one face to the class and another to the principal. Such conduct is important for our purposes not because

it is immoral, but because it is professionally harmful. For instance, irreparable harm may be done to a boy's morals by falsifying his record so that he may play on an athletic team. This surely is a serious matter. But what concerns us is that such an action may almost destroy a teacher's usefulness as a teacher. Students expect honor, candor, and fair dealing from their teachers. They want to feel that they can trust one who occupies so large a place in their lives. They will not willingly follow a guide who is untrustworthy.

Intelligence.—Intelligence, the second item in Aristotle's list, means intelligence about one's subject. Surely nothing will sooner destroy a child's confidence in his teacher than a feeling that she doesn't know what she is talking about. She should speak as one having authority in her field of knowledge. Of course if she intends to teach by a method that limits the recitation strictly to what is assigned for study from a textbook, she can prepare her lesson one night in advance and do passably well. But if she follows a method that encourages inquiry and exploration and independent thought, she will need to have knowledge that ranges far beyond the textbook. And, of course, even teachers of such subjects as typewriting and carpentry will be more respected if they have a wide range of knowledge outside their special fields.

Ignorance of one's subject is not so deadly a defect if it is frankly acknowledged. But so few of us have the courage and good sense to say candidly, "I do not know," when asked for information that we do not have. There are many pitiful instances of young teachers compelled to teach algebra or French or history without adequate preparation, who blunder along day after day, deluding themselves into believing that their classes are not aware of their incompetency. How much better to say frankly, "This is not a subject that I have prepared to teach. I shall have to study it as hard as you do. I may sometimes make mistakes, but I will do my best. Let

us work at it together, and do all we can to help each other." Such an attitude will be respected where bluffing will not.

It was during my first year as a high school teacher of English that, while reading student themes aloud to the class, I came suddenly upon a word (*surreptitiously*) that I could neither pronounce nor define. I knew in a flash that my prestige was at stake, but I had not sufficient presence of mind to do the sensible thing, which was to acknowledge my ignorance, compliment the author on her vocabulary, and set a good example to the class by consulting a dictionary on the spot. Instead, I guessed at the pronunciation (and guessed wrong), and bluffed my way through the difficulty. It is likely that most of the class were none the wiser, but always thereafter I was deeply humble in the presence of the clever young lady who had written the theme, and I think she regarded me with more of pity than contempt, for she never again loosed upon me the full flood of her very unusual vocabulary.

Good Will.—More important than virtue and intelligence in establishing and maintaining a good impression of the teacher's personality is her attitude of good will toward her pupils. We most readily trust and follow one whom we believe to be our sincere well-wisher. The teacher's friendliness for her pupils must be no mere outward veneer, but a deep and genuine interest in their welfare. The teacher should be no more self-centered—grudging of her time and effort—than the doctor. To consider only her own convenience in making assignments, conducting recitations, and maintaining discipline, is a sign of a too selfish nature. A teacher should constantly ask herself, "Is my fussiness about details dictated by a narrow selfish spirit, or by a keen interest in my students' development? Is discipline maintained for my own convenience, or for the good of the class?" Good will does not, of course, demand continual joviality. Severity is often kinder than geniality. It is more important that students respect you and make progress in learning, than that they enjoy your society and want to invite you to their parties.

Good will toward one's students means essentially a sincere desire to promote their mental growth.

These three qualities—virtue, intelligence, good will—are, according to Aristotle, a complete list of the traits of personality that recommend a speaker to his audience. The speaker who is thought to possess them, he says, will necessarily have the confidence of his hearers. Surely we may say the same of a teacher. A good man (or woman) who is virtuous, intelligent, and kindly disposed toward his pupils is likely to possess those other qualities which superintendents seek when engaging new teachers—independence, initiative, and resourcefulness. He will be alert and self-critical—quick to see his failures and adapt himself to changing circumstances. When one method doesn't work he will try another. He will never be content to drift lazily through a lifeless routine while his students seek escape from the deadly monotony in daydreaming or mischief. And he will treat his pupils with tact and discretion, never blundering roughshod over the sensitive spots in their nature and causing them to shrink into themselves with timidity and fear.

Bullying.—That these essentials of good character are lacking in many teachers is painfully evident from many reports I have received from students concerning their experiences with teachers. Perhaps you have had similar experiences. The forms which bullying takes may be various, ranging from mere arbitrary insistence upon petty details of discipline, to such brutal and sadistic instances as that of the teacher who called a colleague to hold a boy's arms while he slugged him with his fists. I have been told of a teacher who slipped up on mischievous students and jabbed pins into them, and of another who slapped little girls with a ruler for no greater misdemeanor than misspelling a word. One teacher made a practice of sealing the mouths of whisperers with adhesive tape, and one required gum-chewers to stick their gum on the ends of their noses and then stand in the front of the room facing the class. Another punished of-

fenders by requiring them to hold their arms straight above their heads, or to sit on the floor with backs straight and feet flat against the wall, until indications of pain satisfied her that they had been sufficiently punished. And I have heard numerous instances of teachers dragging students bodily around the room, pulling their ears, bumping their heads together, or knocking them against the wall. I have been told also of many teachers who, while they did not practice such brutality, nevertheless threatened it, and in the coarsest terms. They threatened to "knock your teeth down your throat," to "break every bone in your body," to "knock you down and slap you for falling," and to "wade in blood to my knees before I'll have the students run away with this school."

This is not a pretty gallery of professional portraits, and such a collection of atrocities was never, let us hope, practiced in one school. You and I would not think of lowering ourselves to the practice of these extreme forms of bullying. But we need to consider whether we are not practicing merely a milder form of it when we take advantage of our position of authority to enforce petty regulations and arbitrary prohibitions. Even the mildest of us have a latent instinct to play the tyrant. We need to check and moderate it with as much tolerance, sympathy, and kindliness as we can command. We need to keep before us the elements of the orator's ideal *ethos*, or moral character—virtue, intelligence, and good will.

Summary.—A teacher's standing in school and community will depend largely upon her personality, that is, upon what kind of person she is, or seems to be. Any personality is capable of improvement, and it ought to be every teacher's serious concern to present the best possible front to her students and associates. She should be careful of her dress, posture, and physical deportment, both for the sake of her own efficiency and for the sake of her example. She should learn to control her emotions and to suppress all annoying

or distracting mannerisms. While maintaining physical and emotional poise she should possess enough vitality and enthusiasm to keep her class or audience alert and interested. The teacher's relation to her class might well be that of a guide who is watchful for every opportunity to encourage and facilitate learning. She should avoid possessiveness and domineering superiority. The teacher should impress those whom she addresses as possessing honesty and integrity, a thorough knowledge of her subject, and an earnest desire to improve the knowledge of her pupils.

Exercises

Prepare a brief talk on one of the following topics. In speaking try to evince the type of personality recommended in this chapter.

1. The profession of teaching.
2. Rewards of teaching.
3. Why I wish to be a teacher.
4. Why I wish to teach English (mathematics, history, etc.).
5. Emotionalism in the classroom.
6. Are American personalities too colorless?

Personality Test

Use these questions for self-criticism, or have your fellow students or fellow teachers use them in judging your personality. Make your ratings in letters—A for excellent, B for good, C for average, D for fair, and E for poor.

1. Do I dress in good taste?
2. Do I maintain good health?
3. Do I maintain good posture?
4. Do I move with grace and ease?
5. Do I maintain bodily poise?
6. Do I maintain emotional poise?
7. Am I free from distracting mannerisms?
8. Am I free from vulgarisms in behavior?
9. Am I sufficiently vivacious in manner and speech?

10. Do I encourage as much activity in my pupils as discipline permits?
11. Do I have a positive rather than a negative personality?
12. Do I have "a lively rather than a stolid countenance"?
13. Am I physically responsive to my thoughts and feelings?
14. Do I maintain toward my pupils the attitude of a guide eager to foster their growth?
15. Do I avoid arbitrary discipline and petty routines?
16. Do I achieve an acceptable teacher-pupil relationship?
17. Do I avoid undue possessiveness?
18. Do I avoid offensive airs of superiority?
19. Do students have confidence in my honesty and candor?
20. Do I make them feel that I have a thorough knowledge of my subject?
21. Am I sincerely interested in their development?
22. Do I make them feel my good will toward them?

——III——

THE TEACHER'S VOICE

THE teacher's voice. How important it is!

We have all known teachers whose work in the classroom was seriously weakened by defects of voice. Perhaps you once had a teacher whose speech was a murmur, whose voice was so thin and colorless that it commanded neither attention nor respect and made interest impossible, a teacher who would read you the most thrilling story ever written in a voice so weak and nerveless that the strain of listening put you to sleep. Or perhaps you had another whose voice was so harsh and shrill that you were constantly irritated by its rasping tones, and felt your nerves on edge for hours after you left the classroom. Such teachers should heed the eulogy that King Lear pronounced over his daughter Cordelia:

> Her voice was ever soft,
> Gentle and low, an excellent thing in woman.

Another excellent thing in teachers is a voice of sufficient range and variety. This is true however soft and gentle its quality may be, or however rough and raucous. It has been said before, and will be said again—for it cannot be made too emphatic—that monotony kills attention. No matter what the quality of a voice may be, it will gain in effectiveness by being able to range through a wide gradation of pitches, rates, and intensities.

The problem of improving the voice is worthy of every teacher's serious attention. She should consider, first, the

priceless advantage of having a voice that will carry her through the day's work without undue strain, a voice that is produced with ease and comfort. She should consider also the effect of her voice upon the students who must listen to it every day, their unconscious reaction to its quality, whether harsh or pleasing, their ease of understanding when it is clear and well modulated, their restlessness and nervous tension when it is harsh or inaudible. And she should always consider their tendency to imitate her voice, whether it is good or bad.

Let it be understood that we are concerned in this chapter with the *quality* of the voice, and not with its employment in expressing shades of meaning and feeling, or its accuracy in pronouncing words. We are concerned with improving the instrument itself and discovering how to get the best tone from it, rather than with the speaker's technique of expression.

It will probably occur to you to ask whether anything can be done to improve a given vocal instrument. A trombone or a violin, you may say, is what it is, and yields a better or a worse tone according to the skill of the player who uses it. That is indeed true of a violin or a trombone, but it is only partially true of the human voice. There are, as we shall see, certain features of each voice that are fixed by nature and cannot be altered by anything short of a surgical operation. But there are others that are fixed only by individual habit, and these can be altered by changing our habits.

The Mechanics of Voice.—Before we proceed with exercises for improving our speech habits we must understand how the vocal instrument functions. Let us begin with the well-known physical fact that sound is vibration of the air. This vibration agitates the membranes of the ear and is reported to the brain. Such a vibration of air may be caused in various ways. It may be caused by striking two objects together, as when a door is slammed shut or a drumhead is struck with a stick. It may be caused by rubbing two objects

together, as when the feet are dragged across the floor or a horsehair bow is dragged across the strings of a violin. It may be caused by blowing a jet of air through certain apertures of appropriate size and shape, as when the wind howls in a window corner or a musician blows through the openings in a flute. It may be caused by blowing upon a thin strip of metal or reed, as when the wind causes a piece of brass weather stripping to sing or a player blows upon the reed of his clarinet. Or it may be caused by forcing a jet of air between two flexible lips causing them to vibrate, as when a trombonist forces air into his instrument from between his tightly tensed lips.

Voice is produced in much the same manner as the tone produced by a trombone player. Our vocal instrument consists of two folds or lips which are located in a little cartilaginous chamber which forms a bulge in the front of the throat, and which is called the larynx or, more popularly, the Adam's apple. It is in the larynx that all vocal tone is made, no matter where it may seem to originate. A thin nasal squeak that seems to be formed in the bridge of the nose, and a deep bass growl that seems to rumble up from the chest, are both formed in the larynx. This, of course, is true only of voice proper, of vocal tone as represented by vowels, and not of the hisses and frictions of consonant sounds.

The larynx is mounted on the upper end of the windpipe, or trachea. Across the larynx from front to rear are stretched the vocal lips, or folds, sometimes called "bands" or "cords." (But they are not cords.) By an ingenious system of muscles and cartilages they can be held open in the shape of a V, or they can be brought close together so that there is only a narrow slit between them. The only way that exhaled breath can escape from the lungs is through this slit, or "glottis." In quiet breathing the glottis is held open. Voice is produced only when its edges are brought together. As the breath is forced between these nearly closed edges it causes them to flutter or vibrate. This vibration in turn sets the air into

vibration, and these air vibrations, radiating from the mouth in all directions at the rate of 1100 feet per second, are what we call voice. It is not, of course, the speaker's breath that travels through the air to the ears of his auditors. What affects their eardrums is the pulsation of the air itself, as set into vibration by the vocal lips. It is generally believed that changes in pitch are caused by tensing or slackening the vocal lips, and by making their edges thicker or thinner. For very high tones the lips may vibrate over only a part of their length. Hence, changes of pitch in the human voice are due to the same factors as in a violin. Loudness of voice is caused chiefly by a greater pressure of air against the vocal lips.

It is not necessary to describe the amazingly complicated system of muscles and cartilages used in producing voice, for they are not under direct control of the will. That is, we are not conscious of their specific movements, as we are of lifting a finger or bending a knee. For our purposes all we need to know is that most of them are contained in the larynx, and that in order to perform their delicate function properly three conditions must be present: first, proper control of the breath; second, relaxation of those muscles of the throat which are not necessary to voice production; and third, the proper functioning of the resonance chambers.

Control of the Breath.—The foundation of all reputable systems of voice improvement is proper control of breathing. Professional singers labor for years to perfect it. Pathologists find it necessary in the treatment of certain defects of speech. Any layman who wishes to improve the quality of his voice and to perfect his control of it should begin by learning how to manage the breath. Purity of tone, smoothness of utterance, ease of tone production, freedom from fatigue, and general economy of effort are all more or less dependent upon proper breath control.

Let us, then, briefly examine the mechanism of breathing and try to learn how we can best control it for better speech.

What is the nature of this process of pumping air in and out of the lungs? It goes on unconsciously during waking and sleeping, but when we put our minds on it we have power to control it.

Breathing, like most other bodily functions, is accomplished by means of muscles. There are several types of breathing, each accomplished by a different set of muscles. You may breathe by moving the shoulder blades up and down, by expanding the chest, or by holding the upper chest still and expanding the abdomen just above the belt line. Any of these methods will serve to keep the lungs supplied with oxygen, but voice teachers have found that only the last method permits effective control of the voice. As you know, the lungs fill the upper part of the chest, and the chest must be expanded to make a partial vacuum so that air will flow in from outside. Hence you may wonder why breathing is best accomplished by expansion of the body *below* the lungs. Let us see why this is.

Stretching across the central part of the body is a partition which separates the chest from the abdomen. This partition, the diaphragm, is a membrane to which muscles are attached at both front and rear—in front to the lower ribs, and in the rear to the spinal column. In shape the diaphragm is like an inverted bowl. It follows that when its muscles contract, the effect, since the ribs resist their pull, is to draw the central arch of the diaphragm down to a more nearly flat position. (See the accompanying diagram.) Since the lungs rest directly upon the diaphragm they follow it down because of the pressure of the atmosphere rushing in through the mouth or nose.

We must remember that the abdomen is not a vacuum, but is packed tight with the visceral organs—the stomach, liver, intestines, etc. When the diaphragm presses down upon them something must yield, and since they can be only slightly compressed, it is the front wall of the body that allows itself to be bulged outward. This expansion of the abdomen should

FIGURE 1.—The dark band across the body indicates the space through which the diaphragm moves in diaphragmatic-abdominal breathing. The broken line indicates the position of the abdominal wall when in inhalation it is pushed forward by the downward pressure of the diaphragm upon the visceral organs.

be apparent chiefly in the "diaphragmatic triangle" formed by the belt line as a base, and the curves of the lower ribs as the two sides. This is what happens when breath is inhaled with the diaphragm.

But it is exhalation that we are chiefly concerned with, because voice is formed with the breath as it is exhaled. Before we can understand this process we must know something of the nature of muscles. Typically muscles are ribbons of flesh ending in tendons that are attached somewhere to the bones of the skeleton. Muscles have the power to contract, that is, to become shorter, thicker, and harder, and so to draw their points of attachment closer together. But they have no power to stretch themselves out again. When they relax they must be drawn back to their original position by other "antagonist" muscles. Once the diaphragm has contracted and so lowered its arch across the body, causing inhalation, how is it to get back to its original position? The natural resiliency of the abdominal organs which it has compressed will exert some pressure against it, but not enough to drive out sufficient air to form a strong sustained tone. The task of driving the air out of the lungs again, falls to the abdominal muscles stretched across the front of the body. They press inward upon the visceral organs, causing them to bulge upward against the diaphragm. As the diaphragm yields to their pressure and gradually relaxes, it pushes against the lungs, and thus breath is squeezed out through the larynx where it is manufactured into voice.

This may seem a cumbersome and roundabout breathing method, but it is the one which in the opinion of generations of voice teachers ought to be followed because it is the one which assures the most effective control of the voice. Note that the activating muscles are those across the front of the abdomen, and that it is the diaphragm which by its resistance and relaxation determines the speed and amount of exhalation. For a sudden sharp cough the abdominal muscles will contract sharply and the diaphragm will relax as suddenly.

For an even sustained tone or a long flowing sentence, the abdominal muscles will contract gradually and the diaphragm will relax gradually, allowing the breath to flow only as fast as it is needed.

When you examine your breathing method you may discover that the machinery doesn't seem to behave according to this pattern. If that is the case it is likely that sedentary habits or heavy eating or general inactivity have corrupted its normal operation. For, so far as we may presume to know nature's intentions, this seems to be the natural method of breathing. It is the way human infants and the mammalian animals breathe. But the stomach lies in this visceral region agitated by the diaphragm, and when it is full, a deep breath disturbs it; hence we prefer to do our breathing by lifting the ribs. It seems apparent, however, that nature intended that the organs of digestion and elimination should be disturbed by deep breathing in order that they may be helped in performing their function. Therefore the interests of good health as well as those of good voice should encourage us to recover and to strengthen this natural method of breathing.

The following exercises will help you to analyze and improve your breathing:

Breathing Exercises

1. While lying flat on your back place one hand on the chest and the other on the "diaphragmatic triangle" just above the belt line. Take several deep breaths and note whether the expansion is under the upper or lower hand. You will probably find that expansion is at the center of the body, rather than in the chest. That means that your breathing is diaphragmatic-abdominal.

2. Try the same while standing comfortably erect. Is it still the upper abdomen that expands, or has the pattern changed so that inhalation is accomplished by lifting the ribs? If the latter, you are a "chest-breather." Most chest-breathers find that their breathing is diaphragmatic when the body is parallel to the earth as in lying, swimming, or standing on hands and knees.

Go back to the horizontal position and note the *feel* of the breathing process. Then try to retain it as you stand erect again.

3. Standing erect with the chest well up, take a full breath and exhale sharply with the sound "huh." You should be able to feel just above the belt line the sudden contraction of the abdominal muscles. Try not to let your chest fall on this exhalation. Repeat this exercise deliberately and carefully with your mind fixed upon the desired response—expansion of the abdomen during inhalation, and a sharp contraction on the uttered syllable "huh," trying all the while to keep the chest from moving.

4. With one hand on the diaphragmatic triangle pant as rapidly and vigorously as you can. There should be a to and fro motion of the front abdominal wall.

5. Count rapidly and vigorously up to 10, then catch a sudden full breath through the mouth, and continue counting with a catch breath after each tenth count. You should be able to feel a quick abdominal expansion as each breath is taken.

6. Say vigorously in marked rhythm "Ha, ha, ha," (breath), "ha, ha, ha," (breath), "ha, ha, ha," (breath), etc. On each breath you should feel the abdomen expand, and on each "ha" feel it contract to drive out the tone.

7. To discourage the chest from moving, try 4, 5, and 6 with arms extended rigidly above the head. Have some classmate report on your abdominal response.

8. Try 4, 5, and 6 while supporting your weight on your hands and toes, the hands resting on the floor or on a chair. Keep the entire body in a straight line.

9. To encourage regular breathing and increase the capacity of the lungs, inhale evenly and deeply while walking four steps, hold the breath during four more steps, and exhale evenly during four steps. Then repeat. This is best practiced while walking in the open air. Make your measure five, or six, or more steps, if you do not become exhausted.

For some students these exercises may not be necessary. For others the development of diaphragmatic-abdominal breathing will be a very difficult task. But it is the foundation of voice improvement, and so worth whatever effort it may

cost. Bear in mind that any new muscular technique requires time for its mastery, and do not be discouraged if progress is slow.

Throat Relaxation.—The establishment of good breathing habits will set you on the road toward the development of a better voice, but it will not assure your arrival at that goal. Equally necessary is the habit of speaking with the muscles of the throat and jaw relaxed. Nearly all such faults as harshness, hardness, rasping quality, muffled tones, hoarseness, etc., are caused by allowing muscles in the throat, jaw, and tongue to interfere with the formation and flow of tone. Such muscles as are not necessary for tone production must be taught to keep out of the way. If the cords of the neck stand out during speaking or singing, if the jaw and tongue are tense, there is sure to be interference with the tone. These tensions may hamper the operation of the little muscles within the larynx whose proper function it is to see that a pure tone is produced. Or they may impede the free flow of the tone through the resonance chambers above the larynx. In good voice production the throat should seem to be completely relaxed and unobstructed. We know, of course, that it is not unobstructed but is almost closed by the vocal lips. It should seem to a hearer to be a hollow tube through which the tone flows without let or hindrance, and it should feel that way to the speaker.

While trying to improve the quality of your voice it is best to keep your attention off the throat and to center it instead on the breathing, except, of course, that you try to keep the throat relaxed. This is especially true when you feel that you must "raise" your voice so as to be heard at a distance. At such a time the natural tendency is to squeeze the throat shut and tighten all the muscles of the neck and jaw. That is exactly the wrong thing to do. You can't make a tone bigger by choking it. If for any purpose you need a big voice, try to get it by removing all interference from the throat and by tensing the breathing muscles. With practice you can

learn to do this so that you are able to shout for an hour in a large auditorium without throat fatigue.

The important exercises that follow are good for the tired, tight-throated feeling that many teachers develop in the course of a day's talking. Even fifteen minutes a day with them will yield noticeable results. Some of them can be practiced in the classroom; five minutes' practice between classes will do much to relieve the tensions that frequently ruin teachers' voices—and tempers.

Exercises for Throat Relaxation

1. Begin by standing on tiptoes and stretching your arms high above your head. Then gradually relax fingers, wrists, arms, shoulders, and so on down to the toes.

2. Rotate the head lazily about on the shoulders, using just enough energy to shift it from one position to another, until the throat muscles are completely relaxed.

3. Relax the neck muscles and allow the head to fall forward until the chin strikes the breastbone. Let the tongue fall forward in the mouth. Then lift the head, allowing the jaw to remain down, the muscles of the face and jaw being completely relaxed. Then shake the head vigorously from side to side, allowing jaw and tongue to flop loosely back and forth.

4. Yawn. Yawn quite shamelessly and without restraint (but not in the classroom). A yawn is a stretching of the muscles of the throat and jaw. Try to retain in the throat the feeling of comfort and relaxation that follows the yawn.

Resonance.—The third condition of good voice is the proper resonation of the tone after it leaves the larynx. What do we mean by resonance? Certain cavities of proper size and shape, and certain flat resonant bodies have power to amplify sound vibrations, to give them a fuller, stronger, and more pleasing quality. Without such amplification the tones of musical instruments would be flat and colorless. Listen, for instance, to the tone made with the mouthpiece of a trumpet or clarinet when it is detached from the rest of the instrument, or the sound of a piano that lacks a sounding

board. To this the human voice is no exception. The tone made in the larynx would sound very thin and weak if we did not have resonators to amplify and improve it. The chief resonators of the human voice are three in number—the pharynx, which is the cavity just back of the tongue and

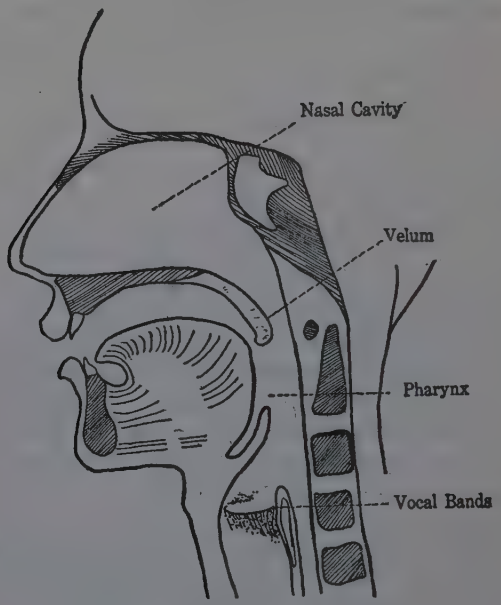

FIGURE 2.—The Resonance Cavities.

above the larynx; the mouth, and the nasal passages. (See Figure 2.)

It is upon these that the individual quality of each voice largely depends. The effect of any resonator depends partly upon the material of which it is made, a brass cylinder yielding a different tone from one made of glass or tin, and a well-seasoned violin having a different tone from one made of fresh wood. To this rule the human voice is also subject. Individual voices depend upon the thickness, shape, and texture of the bones, cartilages, and muscles that form our

resonators, and upon their size and shape. But also they depend, and this is of the most immediate importance to us, upon certain variable factors that we can control—upon the position of the tongue in the mouth, the elevation of the soft palate, the tension of the muscles of the pharynx, the degree to which the jaw is opened while speaking. What we want to discover is just what combination of these factors will secure for each of us the best possible voice. This is what teachers of singing generally call "voice placing."

The best combination for one voice may not, of course, be the best for another. But we cannot be concerned here with individual peculiarities. We must find, if we can, what serves best for voices in general. Many generations of voice teachers have pretty generally agreed that there are certain conditions that bring out the best quality in most voices. Let us see what these are.

First, the tongue and jaw should be not rigid, but relaxed.

Second, the walls of the pharynx should be relaxed. These results will be obtained from the exercises recommended for throat relaxation.

Third, the jaw should be as wide open as the particular sound being made will allow. Almost never does a good voice come from a tightly clenched or half-open jaw.

Fourth, the soft palate, or velum, should be slightly lowered as in humming. The velum is a kind of trapdoor which, when it is pushed up against the back wall of the pharynx, completely closes the entrance to the nasal chambers, and when it is dropped down against the base of the tongue, may completely close the entrance to the mouth. Ordinarily one's best voice is obtained by keeping the velum in a medium position so that both mouth and nasal cavities are open to resonance. A common vocal defect in America is the excessive nasality caused by a lazy soft palate which permits too much reverberation of the tone through the nasal cavities. A less common defect is a too rigid palate which closes, or partly closes, these cavities, producing a deadened, cold-in-the-head voice best described as "denasalized."

The exercises that follow will help you to discover and to incorporate into your daily habits of speech the best voice that your mechanism is capable of producing.

Exercises for Improving Resonance

1. Review the exercises for diaphragmatic breathing and throat relaxation.

2. When the neck muscles are well relaxed, let the head fall forward. Then lift the head, allowing the jaw to sag open. Take a deep breath. Close the jaw so that the lips touch each other lightly, and voice the breath through the nose in a long, even, hummed "*m*." Try to "front" the tone so that you feel its vibrations on your lips. Establish the tone on a medium pitch and keep its flow even and steady.

3. Repeat the exercise above, and when the hum is well established let the jaw fall wide open, thus changing your hum to "ah." In doing this it is important that you do not change the position of the tongue or palate, or allow any tension to develop anywhere. Center attention on your breathing. The resultant sound may be represented by *m———ah———*. If the tone seems too nasal or the throat seems constricted, yawn slightly while producing the "ah." If there is not enough nasality, return to the hum and try to carry its nasal quality into the "ah."

4. When you are able to sustain an even, relaxed tone, try to stop it and start it again without any constriction in the throat. Do not pinch off the tone by pressing the vocal lips together, and do not start it by exploding it through a closed glottis. Make your starts and stops solely by control of the breathing muscles. Make a series of starts and stops, taking a slight breath before each "ah," and observe whether there is an abdominal response on each utterance. If the quality of your "ah" deteriorates, go back to the hum and start over again.

5. When the technique just described has been mastered, try sliding your tones alternately up and down. Speak the first "ah" as if asking a question, the next as if sighing with satisfaction. In these sliding tones do not allow any change in the muscles of the jaw and throat. Keep them relaxed. Begin with short slides and gradually increase their scope.

6. Speak a series of five "ah's," attacking them with progressive sharpness and vigor, but still without tension in jaw or throat. Drive the tones out with short abdominal strokes. Take a breath before each "ah." If you have difficulty in avoiding a glottal pinch, substitute "hah."

7. Begin with a hum followed by "ah," as in 3. Then, maintaining as far as possible the same balance of resonance, speak in succession "oh, oo, ee, ay (as in day)."

8. Begin as in 7. Then chant on a level pitch the following lines, trying not to lose the purity and resonance of your initial hum:

> Full many a gem of purest ray serene
> The dark unfathomed caves of ocean bear:
> Full many a flower is born to blush unseen,
> And waste its sweetness on the desert air.

9. When you can chant these lines without losing your firm, clear, well-supported tone, gradually modify the chant to conform to normal poetic interpretation. That is, read the lines more expressively. But in this approach to conversational speech be sure to maintain the careful breathing, throat relaxation, and balanced resonance called for in the preceding exercises.

10. Try 8 and 9 while supporting the body in the position described in No. 8 of the breathing exercises. You may be surprised at the strength and firmness of the tone that results. This better tone is caused by the firmer tension of both the diaphragmatic and abdominal muscles which is necessary to hold the body in its rigid position. Try to maintain the same tension when standing erect. This method of reinforcing the voice will be very useful when you have to address a large audience.

Selections for Practice in Developing Voice Quality

In practicing the following selections bear in mind that we are working not for interpretation of thought and feeling, but for voice improvement. Concentrate on breathing and tone production. Keep your vowels full and firm, no matter if the consonants are slighted. We will give them proper attention in the next chapter. Give strong stress to the accented beats and sustain them to more than normal length.

1. That orbèd maiden with white fire laden,
Whom mortals call the moon,
Glides glimmering o'er my fleece-like floor,
By the midnight breezes strewn;
And whenever the beat of her unseen feet,
Which only the angels hear,
May have broken the woof of my tent's thin roof,
The stars peep behind her and peer;
And I laugh to see them whirl and flee,
Like a swarm of golden bees,
When I widen the rent in my wind-built tent,
Till the calm rivers, lakes, and seas,
Like strips of the sky fallen through me on high,
Are each paved with the moon and these.

PERCY BYSSHE SHELLEY

2. Behind him lay the gray Azores,
Behind the Gates of Hercules;
Before him not the ghost of shores,
Before him only shoreless seas.
The good mate said: "Now must we pray,
For lo! the very stars are gone.
Brave Admiral, speak, what shall I say?"
"Why, say 'Sail on! sail on! and on!' "

JOAQUIN MILLER[1]

3. There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society where none intrudes,
By the deep Sea, and music in its roar:
I love not Man the less, but Nature more,
From these our interviews, in which I steal
From all I may be, or have been before,
To mingle with the Universe, and feel
What I can ne'er express, yet cannot all conceal.

LORD BYRON

[1] By permission of Abbie and Juanita Miller.

4. The tide rises, the tide falls;
The twilight darkens, the curlew calls;
Along the sea-sands damp and brown
The traveler hastens toward the town,
And the tide rises, the tide falls.

Darkness settles on roofs and walls,
But the sea, the sea in the darkness calls;
The little waves, with their soft, white hands,
Efface the footprints in the sands,
And the tide rises, the tide falls.

The morning breaks; the steeds in their stalls
Stamp and neigh as the hostler calls;
The day returns, but nevermore
Returns the traveler to the shore,
And the tide rises, the tide falls.

HENRY WADSWORTH LONGFELLOW

5. Say not the struggle naught availeth,
The labor and the wounds are vain,
The enemy faints not, nor faileth,
And as things have been they remain.

If hopes were dupes, fears may be liars;
It may be, in yon smoke concealed,
Your comrades chase e'en now the fliers,
And, but for you, possess the field.

ARTHUR HUGH CLOUGH

6. The skies they were ashen and sober;
The leaves they were crispèd and sere,
The leaves they were withering and sere;
It was night in the lonesome October
Of my most immemorial year;
It was hard by the dim lake of Auber,
In the misty mid region of Wier:
It was down by the dank tarn of Auber,
In the ghoul-haunted woodland of Wier.

EDGAR ALLAN POE

7. Myself when young did eagerly frequent
Doctor and Saint, and heard great argument
About it and about: but evermore
Came out by the same door where in I went.

With them the seed of Wisdom did I sow,
And with mine own hand wrought to make it grow;
And this was all the Harvest that I reap't—
"I came like Water, and like Wind I go."

OMAR KHAYYÁM

Vocal Variety.—It should be apparent that no matter how good the basic quality of a voice may be, it will still lack effectiveness as a medium of communication if it is limited in range and flexibility. The characteristic voice in America, as compared with that of England or Germany, is inordinately monotonous. It lacks variety in pitch, in volume, and in rate of utterance. Probably the best way to develop vocal variety is through liveliness of thought and feeling; this means of giving color to speech will be considered in Chapter V. But it is possible that something can be done to increase vocal range by the use of more or less mechanical exercises. At least we shall try.

Let us consider first variety in pitch. Each voice has its characteristic level which is fixed, apparently, by the size of the larynx. Natural sopranos cannot make themselves into altos, nor basses into tenors. But every voice can develop a considerable range both above and below its mean level. One exercise that will be helpful in accomplishing this result is to practice asking a simple question with as wide a range of pitch as possible. Use the following:

Do you walk home for dinner?

Begin the "do" with the lowest pitch you can reach, and run up the scale till you speak "dinner" with the highest pitch you can reach. Pronounce each syllable firmly.

Then practice answering your question:

I walk home for dinner.

Begin at your highest level and end at your lowest. By repeated practice you should be able to increase your range in both directions.

Modify this exercise by stressing the two corresponding words in question and answer, giving each a longer duration and an exaggerated slide, thus:

Do you *walk* home for dinner?
I *walk* home for dinner.
Do you walk *home* for dinner?
I walk *home* for dinner. Etc.

Practice speaking the selections that follow with as wide a range of pitch as possible. But strive also for exaggerated variety in stress and tempo. Determine upon the few words which are most important in each clause, and pounce upon them. Hold them longer and speak them louder than the others, and hurry very rapidly over the intervening syllables. Make your pauses frequent and long. Where you would normally stress a word, stress it harder. Where you would normally pause, pause longer. Where you would normally hurry over a phrase, hurry faster. In short, exaggerate your expression. There is little likelihood that too much of this artificial expression will carry over into your daily speech; on the contrary, probably not enough of it will. Bear in mind that the purpose of this exaggeration is to break up monotony of voice. Let us illustrate with the following sentence:

If you tell me what *that* is, you tell me to a very great extent what the man is, what the kind of things he will *do* is.

The kind of speaking I am recommending might be represented thus:

IfyoutellmewhatT-H-A-T is, youtellme toaverygreatextent whattheM-A-N is, whatthekindofthingshewillD-O is.

SELECTIONS FOR DEVELOPING VOCAL VARIETY

1. It is *well said,* in every sense, that a man's *religion* is the chief fact with *regard* to him. A *man's* or a *nation* of men's. By religion I do not mean the *church-creed* which he professes, the *articles of faith* which he will sign and, in words or otherwise, assert; not *this* wholly, in many cases not this *at all.* This is not what I *call* religion, this profession and assertion; which is often only a profession and assertion from the *outworks* of the man, from the mere *argumentative* region of him, if even so deep as that. But the thing a man *does practically believe* (and this is often enough *without* asserting it even to himself, much less to others); the thing a man does *practically lay* to *heart,* and *know* for *certain,* concerning his vital relations to this mysterious Universe, and his duty and destiny there, that is in all cases the *primary* thing for him, and creatively determines all the rest. That is his *religion*; or, it may be, his mere *skepticism* and *no-religion*: the manner in which he feels himself to be *spiritually related* to the *Unseen World* or *No*-World; and I say, if you tell me what *that* is, you tell me to a very great extent what the *man* is, what the kind of things he will *do* is. Of a *man* or a *nation* we inquire, therefore, first of all, What *religion* they had.

THOMAS CARLYLE

2. I do not mean to be disrespectful, but the attempt of the Lords to stop the progress of reform, reminds me very forcibly of the great storm at Sidmouth, and of the conduct of the excellent Mrs. Partington on that occasion. In the winter of 1824, there set in a great flood upon that town—the tide rose to an incredible height—the waves rushed in upon the houses, and everything was threatened with destruction. In the midst of this sublime and terrific storm, Dame Partington, who lived upon the beach, was seen at the door of her house with mop and pattens, trundling her mop, squeezing out the sea-water, and vigorously pushing away the Atlantic Ocean. The Atlantic was roused. Mrs. Partington's spirit was up; but I need not tell you that the contest was unequal. The Atlantic Ocean beat Mrs. Partington. She was excellent at a slop, or a puddle, but she should not have meddled with a tempest. Gentlemen, be at your ease—be quiet and steady. You will beat Mrs. Partington.

SYDNEY SMITH

3. If a person cannot be happy without remaining idle, idle he should remain. It is a revolutionary precept; but, thanks to hunger and the workhouse, one not easily to be abused; and within practical limits, it is one of the most incontestable truths in the whole Body of Morality. Look at one of your industrious fellows for a moment, I beseech you. He sows hurry and reaps indigestion; he puts a vast deal of activity out to interest, and receives a large measure of nervous derangement in return. Either he absents himself entirely from all fellowship, and lives a recluse in a garret, with carpet slippers and a leaden inkpot; or he comes among people swiftly and bitterly, in a contraction of his whole nervous system, to discharge some temper before he returns to work. I do not care how much or how well he works, this fellow is an evil feature in other people's lives.

ROBERT LOUIS STEVENSON

4. They tell us, sir, that we are weak; unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying supinely on our backs and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? Sir, we are not weak, if we make proper use of those means which the God of nature hath placed in our power. Three millions of people, armed in the holy cause of liberty, and in such a country as we possess, are invincible by any force which our enemy can send against us.

PATRICK HENRY

5. He has called me "an unimpeached traitor." I ask, why not "traitor," unqualified by any epithet? I will tell him; it was because he dare not. It was the act of a coward, who raises his arm to strike, but has not courage to give the blow. I will not call him villain, because it would be unparliamentary, and he is a privy counselor. I will not call him fool, because he happens to be Chancellor of the Exchequer. But I say he is one who has abused the privilege of Parliament and freedom of debate by uttering language which, if spoken out of the House, I should answer only with a blow. I care not how high his situation, how

low his character, how contemptible his speech; whether a privy counselor or a parasite, my answer would be a blow.

HENRY GRATTAN

6. Up! up! my Friend, and quit your books;
Or surely you'll grow double:
Up! up! my Friend, and clear your looks,
Why all this toil and trouble?

The sun, above the mountain's head,
A freshening lustre mellow
Through all the long green fields has spread,
His first sweet evening yellow.

Books! 'tis a dull and endless strife:
Come, hear the woodland linnet,
How sweet his music! on my life,
There's more of wisdom in it.

And hark! how blithe the throstle sings!
He, too, is no mean preacher:
Come forth into the light of things,
Let Nature be your teacher.

WILLIAM WORDSWORTH

7. Had I but plenty of money, money enough and to spare,
The house for me, no doubt, were a house in the city-square;
Ah, such a life, such a life, as one leads at the window there!

Something to see, by Bacchus, something to hear, at least!
There, the whole day long, one's life is a perfect feast;
While up at a villa one lives, I maintain it, no more than a beast. . . .

But bless you, it's dear—it's dear! fowls, wine, at double the rate.
They have clapped a new tax upon salt, and what oil pays passing the gate

It's a horror to think of. And so, the villa for me, not the city!
Beggars can scarcely be choosers: but still—ah, the pity, the pity!
Look, two and two go the priests, then the monks with cowls and sandals.
And the penitents dressed in white shirts, a-holding the yellow candles;
One, he carries a flag up straight, and another a cross with handles,
And the Duke's guard brings up the rear, for the better prevention of scandals:
Bang-whang-whang goes the drum, tootle-te-tootle the fife.
Oh, a day in the city-square, there is no such pleasure in life.

ROBERT BROWNING

8. Shall I, wasting in despair,
Die, because a woman's fair?
Or make pale my cheeks with care,
'Cause another's rosy are?
Be she fairer than the day,
Or the flowery meads in May!
If she be not so to me,
What care I how fair she be?

Shall my heart be grieved or pined,
'Cause I see a woman kind?
Or a well disposèd nature
Joinèd with a lovely feature?
Be she meeker, kinder than
Turtle dove, or pelican!
If she be not so to me,
What care I how kind she be?

GEORGE WITHER

9. *Phoebe.* Think not I love him, though I ask for him;
'Tis but a peevish boy; yet he talks well:
But what care I for words? yet words do well
When he that speaks them pleases those that hear.

It is a pretty youth—not very pretty:
But, sure he's proud, and yet his pride becomes him.
He'll make a proper man: the best thing in him
Is his complexion; and faster than his tongue
Did make offence his eye did heal it up.
He is not very tall; yet for his years he 's tall:
His leg is but so-so; and yet 'tis well:
There was a pretty redness in his lip,
A little riper and more lusty red
Than that mixed in his cheek; 'twas just the difference
Betwixt the constant red and mingled damask.
There be some women, Silvius, had they mark'd him
In parcels as I did, would have gone near
To fall in love with him: but for my part,
I love him not nor hate him not; and yet
I have more cause to hate him than to love him:
For what had he to do to chide at me?
He said mine eyes were black and my hair black,
And, now I am remember'd, scorn'd at me.
I marvel why I answer'd not again:
But that's all one; omittance is no quittance.
I'll write to him a very taunting letter,
And thou shalt bear it: wilt thou, Silvius?

WILLIAM SHAKESPEARE

Summary.—A good voice is one that is firmly supported by the interplay of the diaphragmatic and abdominal muscles. It comes from a lazy throat, one that seems to be completely relaxed. It resonates freely through the pharynx, mouth, and nasal cavities, and has neither a deficiency nor an excess of nasal resonance. It is flexible and varied in its pitch, quality, volume, and tempo. It should be loud enough to be easily heard, but not so loud as to be annoying. Aristotle tells a story that will make an appropriate conclusion to this chapter: "When the baker asked whether he was to make the cake hard or soft, his customer asked, 'Why cannot you make it *right*?' " And so here.

Test Questions on Voice

Use these questions in criticizing your voice, and the voices of others.

1. Does the voice tire or become hoarse when much used?
2. Is its quality clear and free from obstruction?
3. Does it make those who hear it feel that it is tight and strained?
4. Is it too weak to be heard easily?
5. Is it unnecessarily loud?
6. Is it evenly and firmly supported by the breath?
7. Is the breathing "central," that is, diaphragmatic-abdominal?
8. Does the throat seem relaxed and open? How it feels to you is a good test, but more important is how it sounds to a competent critic.
9. Is the jaw relaxed and wide enough open for the free passage of the tone?
10. Does the tongue seem to get in the way?
11. Is the tone too nasal?
12. Is it lacking in nasality?
13. Is the total effect pleasing?
14. Is the pitch sufficiently varied?
15. Is there variety in tempo?
16. Is there variety in stress and volume?

——IV——

THE TEACHER'S PRONUNCIATION

THE teacher's pronunciation.

Of no subject related to speech can it be more truly said that "a *little* knowledge is a dangerous thing."

It is right, of course, that a teacher should be keenly concerned about her method of pronouncing words, and that she should be alert to correct the mispronunciations of her pupils. To speak words correctly is to indicate one's full citizenship in the world of letters. It is a mark of refinement, of culture, of intelligence. And to be faulty in pronouncing words is to mark oneself as slovenly or ignorant or alien. One little slip may be sufficient to mar a man's reputation with people whose good opinion he is anxious to hold. I recall the case of a politician who while campaigning against woman suffrage declared that he feared the vote would drag woman down from her "pedes'tal." The women caught up this innocent mispronunciation and used it to make that man and his campaign ridiculous all over the state. A recent British visitor to America has been caricatured in the newspapers because of his reference to our people as "Ameddicans." Ruskin rightly said that "a false accent or a mistaken syllable is enough, in the parliament of any civilized nation, to assign to a man a certain degree of inferior standing for ever."

It is to be expected that every teacher will be responsible for the proper pronunciation of the special terms in her field. The history teacher will see to it that *magna charta*,

Charlemagne, *parliament*, *emissaries*, and *plenipotentiaries* are properly pronounced. The chemistry teacher will look out for *carbohydrate*, *hydrosulphide*, *chloracetic*, and *nitrosalicylic*. And the English teacher will be responsible for such words as *pentameter*, *elegiac*, *synecdoche*, and *hyperbole*. These are, in a sense, trade terms, and will be learned by the student in the process of learning his trade.

But what about terms in general use? Who is to be responsible for such often used and frequently mispronounced words as *inquiry*, *admirable*, *adversary*, *precedent*, *exquisite*, *hospitable*, and the like, which do not belong to any special field of study? Who is to be responsible for such blurred pronunciations as *woontsha* for *wouldn't you*, *hooza gona go* for *who is going to go*, *wazama'r witsha* for *what is the matter with you*? Such perversions of the language are often heard in the speech of children; if not corrected, they persist into adulthood. Every teacher, from the kindergartner to the professor who presides over a graduate seminar, ought to feel herself responsible for correcting such mistakes in her pupils wherever and whenever she finds them. It is only by such a mass attack on the problem that we can lift American pronunciation to a higher level and instill in our young people a proper respect for their native language.

But it is just here that a *little* knowledge of pronunciation is a dangerous thing. It must be admitted that many teachers who take very seriously their obligation to teach acceptable pronunciation are doing more harm than good. There are those, for instance, who consult the dictionary without being able to read it. They see that the *a* in *sofa* has the same marking as the *a* in *ask*, and so insist that it have the same value. What they ignore is the all-important fact that the *a* in *sofa* is italicized. They have not taken the trouble to find out what the dictionary-maker means by printing a vowel in italics. Or they neglect to note that the *a* in *palace* and *senate* is not the so-called "long *a*," but the *modified* long *a*, and hence they assume

that the second syllables of those words are pronounced as *ace* and *ate*, respectively. Similarly, they assume that *tu* and *du* in *venture* and *verdure* have the same sound as in *tune* and *due*, for they neglect to note that the *u* in these cases is linked to the preceding *t* or *d*, and to inquire what is meant by this symbol. Such persons must study the guide or key to pronunciation in the dictionary they use, and so learn what the dictionary-maker means by his symbols.

Second, there are some who assume that they know how certain words are pronounced and do not consult any authority but themselves. They struggle valiantly to make everyone sound a *t* in *often*, ignorant of the fact that this *t* has been silent for three hundred years. Quite unaccountably they are not at all particular about pronouncing a similar *t* in *soften*, *listen*, *castle*, and *glisten*. Or they want to pronounce *forehead* as if it were two words—*fore* and *head*—and are quite severe with those who pronounce it rightly to rhyme with *horrid*. Or they assume, quite without authority, that the word *valet* is a recent importation from France and so should be pronounced to rhyme with *delay*. The fact is that **văl′ ĕt**, with the accent on the first syllable, has been accepted pronunciation for nearly two hundred years. And I have heard of teachers who insist that *says* must rhyme with *days* instead of with *fez*. These missionaries of error must learn to consult a dictionary before they propagate their gospel.

Third, there are those who consult a dictionary but are not aware of its limitations. They find, for instance, that *calf*, *laugh*, and *half* are given a vowel like that in *father*. They do not know that a hundred years of insistence on these pronunciations by the Webster dictionaries has not availed to get them adopted by a majority of cultivated Americans. Of course it is futile to insist that a majority of cultivated speakers are wrong. The 1934 edition of Webster allows a different pronunciation for these words. These people find that the *e* in *Erie* is marked like the

vowel in *meet*, and so want to pronounce it that way, unaware that though such vowels (as in *near*, *clear*, *cheer*) are generally marked as ē, they have been pronounced for many years with a vowel much closer to the ĭ in *mit*. This marking also is altered in the 1934 Webster. It is important to know that language changes and develops, and that dictionaries are often tardy in recording changes. It is important to know also that dictionaries seldom make adequate allowance for different standards of pronunciation in different regions.

Finally, there are those who do not understand how the pronunciation of English words has lost its relationship to their spelling. Generally they have discovered in some single word a letter which they think should be sounded. They want to pronounce the *l* in *almond* because, they say, the *l* is there. But all their lives they have been pronouncing *could*, *would*, and *should* without *l*. Or they are greatly disturbed by the omission of *d* in *grandfather* though they habitually omit it in *handsome* and *handkerchief*. Or they insist that since the main vowel in such relatively unfamiliar words as *hover* and *grovel* is *o*, it must be sounded as *o*, forgetting what they commonly do with the *o* in *lover* and *shovel*. Let anyone who cherishes the delusion that words should be pronounced as spelled try his theory on the following words: *tongue*, *gnaw*, *Lincoln*, *couple*, *psalm*, *carriage*, *talk*, *thorough*, *debt*, *knee*, *guide*, *sword*, *knight*, *lose*.

If teachers are to be respected as intellectual leaders and conservers of our racial culture they must be free from the errors and misunderstandings just illustrated. Language is the tool employed in our teaching, and it is a poor workman who has not mastered his tools. The mastery of pronunciation is not easy or simple. One who would know English speech and use it acceptably should be helped by learning something of its history, and something also of the physiological formation of speech sounds. We

shall now consider briefly some events in the history of English speech.

The History of English.—Let us note first that speech is much older than writing. Many centuries before anyone had succeeded in representing it in written symbols language was spoken and underwent many changes in vocabulary, in word meaning, in grammar, and in pronunciation. We tend to think of language as something written or printed, but even in this age of printing the average man speaks several hundred words for each one that he writes. The superiority of spoken over written language is not merely quantitative, it is also qualitative. As a means of communication, and especially as a means of persuasion, the spoken address is more effective than the written essay, the personal interview more so than a letter. The best of our literature was meant to be spoken and heard, rather than read in silence from a printed page.

The real language is *speech*, not the printed symbols that attempt to represent sounds to the eye. This fact we tend to forget because our first conscious struggle with language is with its printed form, that is, in our early attempts at spelling, writing, and composition. The process of learning to speak is generally *un*conscious. As we proceed with our study of pronunciation one of the chief difficulties that will appear is the dissociation of the sounds of words from their printed symbols. Language lives on the tongues of those who speak it. Its nature must be learned from this living form employed in daily intercourse, not from the dead form which is embalmed in print. Let us see why the forms often differ so widely from one another.

The Germanic tribes who in the fifth century settled in what we now call England had a sort of alphabet, called runes, but most of their literature was not reduced to writing. As it was composed orally, so it was preserved and handed down from one generation to another by word of mouth. We know about their language chiefly from the attempts of missionaries to represent it in the Roman al-

phabet. But for some sounds they found the Roman alphabet inadequate—for example, there was no Roman letter for the *th* in *thin* or *then*. A letter called thorn, resembling a modern *p*, was used for this sound, and later when printing was invented, the sound was generally represented by *y*. This symbol survives today in signs intended to give an air of antiquity, such as "Ye Olde Coffee Shoppe," and is generally mispronounced by those who do not understand that *the* was formerly spelled *ye*.

The problem may be better understood if you try to imagine the difficulty that must have faced the early French and English travelers in America in trying to reduce to writing the guttural Indian dialects they heard spoken here. Each one spelled the sounds as he heard them as best he could in Roman letters. We have a relic of such difficulties in the modern spellings: *Allegany, Alleghany, Allegheny.*

The important thing to note is that such words were not created by these civilized visitors to barbarous lands, but were already there on the tongues of the people. What the visiting scribes did was to attempt to record the sounds by means of letters. And this is what writers and printers do today. The real word is the *spoken* word. Rarely, if at all, can it be perfectly represented by printed symbols.

When in 1066 England was invaded and conquered by the Norman French, new complications arose. Thereafter the language of the court, the nobility, the clergy, the army, and the government was French, while the natives clung stubbornly to their English speech. For many years the two languages lived side by side. Each, of course, was affected by the other, but eventually it was English that prevailed, though with an enormous infusion of French words. The language we speak today is English in its grammar and structure, but its vocabulary is predominantly French and Latin.

During several centuries following 1066 while the English

language was being remade there were naturally many changes in both the spellings and the sounds of words. Vowels changed their quality. Consonant sounds were added or changed or dropped. French scribes gave English words a French spelling. And since Latin was the language of scholarship, many words of both French and English origin were Latinized in sound and spelling. Curious inconsistencies developed in the spellings of words. For instance, Middle English contained the words *facioun* and *nacioun*, derived from French *façon* and *nacion*. The first has become *fashion*, but the second, though *t* was never sounded in it, is spelled *nation*.

With the development of printing in England (after 1477) spelling, which had depended largely upon personal whim, tended to become standard, and it tends to remain fixed now, though the sounds of words continue to change. This accounts in part for the wide difference between spelling and pronunciation today. In the days when their spelling was established, *though*, *through*, *rough*, etc., were all sounded so as to rhyme with each other, and the *gh* represented a guttural fricative which has since been lost. Why do we preserve these ancient forms? Printing is a powerful conservative force, and the whole weight of our educational system is against modernization of spelling, as you well know if you have tried to get *tho* and *thru* accepted by your English teacher.

Not of course that there has been no modernization in spelling. Many changes have been made since Caxton set up his printing press in the latter part of the fifteenth century. It may be interesting to notice some of his spellings, though he was not consistent about them. It should be understood that in his day, and for some centuries following, *u* and *v* were used interchangeably, each representing either a vowel or a consonant. The same was true of *i* and *j*, the Roman numeral for *three* being sometimes written *iij*. These are typical Caxton spellings:

rethoryke	rhetoric
scyence	science
wrytynge	writing
whyche	which
meruelous	marvelous
ymagyn	imagine
shalbe	shall be
ordre	order
pryncypall	principal
quycke	quick
vnyuersal	universal
beleue	believe
deuyse	devise

Let us notice some other changes that have taken place in the language during its long history, and how they affect modern pronunciation in its relation to spelling. The loss of the *gh* sound from such words as *though* and *through* has already been mentioned. But note that in *rough* and *tough* the *gh* was not lost, but changed to *f*. The vowel sound in these words has also undergone some strange transformations, so that *ough* now has at least seven distinct pronunciations, as represented in *sought*, *bough*, *rough*, *through*, *though*, *trough*, and *hiccough*. And note another curious circumstance concerning *gh*. Sometime after it had become silent in *light* and *fight* it was added to the word *delit*, making *delight*. Presumably the scribes of the fifteenth century thought that since *delit* was sounded so as to rhyme with *light*, it should have a similar spelling. The result is that we have letters in the word which were never sounded.

Something similar happened to the word *limb*. The final *b* is silent and has always been silent. The Old English form was *lim*. Where did this *b* come from? Such words as *climb*, *lamb*, and *comb* were formerly pronounced with the *b* sounded. Sometime after the *b* ceased to be sounded, writers began to add a *b* in spelling *limb*, and there it still is today. Instead of changing the spelling of *climb*, *lamb*,

and *comb* to conform to their sound, we have changed the spelling of *lim* to include a letter which was never sounded.

And note what has happened to *debt* and *doubt*. In these words the *b* was never pronounced. Their older forms were *dette* and *doute*. But the scholars knew that their Latin roots (*debitum*, *dubitare*) contained the letter *b*, so they began writing in the *b* for no other reason, presumably, than that they knew it had been present in the Latin. In the same manner they added a *c* to *indite* and *perfet*, to make *indict* and *perfect*. The *c* in *perfect* is now pronounced, though it was not pronounced when it was added.

Consider another example. Have you ever been corrected for saying *wunst* for *once* or *orphant* for *orphan*? It is likely that some centuries ago careless speakers were similarly rebuked for saying *against* instead of *agens*, which was the approved form of the word. The Old French form of *peasant* was *paysan*. But to both the latter words a t was added in the pronunciation, and eventually writers came to spell these words with *t*. But it is still not proper to say *wunst* and *orphant*.

Or have you been rebuked for saying *gownd* for *gown*? This we would all agree is a vulgar or childish pronunciation. But it is now quite correct to spell and pronounce *sound* with a final *d*, though its earlier form was *soun*.

Note also these phenomena. While **rī-chus** is the accepted pronunciation for *righteous*, we are inclined to object to **pĭ-chus** for *piteous* or **rī-chẽr** for *write your*. Although we say **sē-zhẽr** for *seizure*, we object to a similar pronunciation of *sees your* in "He sees your mother."

Now after this parade of examples—and many more might be cited—is it not clear that the proper pronunciation of a word is not to be determined from its spelling, its origin, its history, or its analogy with other words? It does no good for a purist to point out, as one did recently, that sounding the last syllable of *Illinois* as *noy* is to make the word neither French nor English. The important consideration is that thousands of cultivated na-

tives of the state do so pronounce it (though *noiz* is also acceptable). We can give no logical reason why *father* shouldn't rhyme with *gather*, or *boot* with *foot*, or *though* with *through*. All we can say is that they don't. English pronunciation is bewilderingly inconsistent and illogical. The only way to know how to pronounce a word is to discover the current fashion in pronouncing it. How shall we learn this current fashion? We must learn to use a good dictionary, not the ten-cent-store variety, but one that has scholarly editing; and we must listen carefully to the cultured speakers in our community, and to those whom we are able to hear in the theatre and on the radio.

The Formation of Sounds.—Before we go further with our study of how words should be pronounced we must understand something of the physiological formation of the sounds of speech. For while it is true that not all the mysteries of sound formation have been cleared up, there is nothing mystical about sounds. A speech sound owes its individual quality to the way it is shaped by the organs of speech. We shall begin with the vowels.

Vowel Formation.—If you will watch your lips in a mirror as you pronounce **ē** and then **o͞o**, you will notice a decided difference in their shape. For **ē** they are open in a narrow slit, while for **o͞o** they are puckered and the opening between them is round, or nearly so. If now you try **äh**, you will notice that the jaw is dropped, making a much wider opening, and that the opening is more round than narrow, but that the lips are not drawn forward. These three sounds form the corners of what used to be known as the "vowel triangle." All the other vowel sounds are made with lip positions intermediate between them. But the shape of the lip opening is not the chief cause of vowel quality. If you wish to play the ventriloquist you will find that you can produce a passably clear pronunciation of these and all the other vowel sounds without changing the position of the lips. The chief cause of vowel quality is the position of the tongue.

If you will use your mirror again as you pronounce ĕ as in *dead*, and then ô as in *orb*, you will notice that for both sounds the tip of the tongue remains against, or near, the lower front teeth, but that the thick part of the tongue is humped toward the front of the mouth for ĕ and shifts to the back of the mouth for ô. And if you are able to see the tongue you will notice a similar shift from front to rear as you pronounce the vowels in each of these pairs: *meet* and *mood*, *fit* and *foot*, *fate* and *foe*, *at* and *ox*. You will notice also as you pronounce the series *meet*, *fit*, *fate*, *dead*, *at*, that there is a progressive opening of the jaw and lowering of the tongue. And as you pronounce the series *art*, *ox*, *orb*, *foe*, *foot*, *mood*, there is a progressive closing of the jaw and raising of the tongue, and also a progressive rounding of the lips. Because the tongue in the first series of sounds is humped in the front of the mouth, they are known as "front" vowels. For a corresponding reason those in the second series are known as "back" vowels. In like manner vowels are called "low" or "high" according as the hump of the tongue is low or high in forming them.

Besides these there is a group of three "central" vowels, made with the tongue highest in the central part of the mouth. The highest of these is the vowel in *urge*, *bird*, *verge*. It varies widely in its quality. In America it is generally pronounced with the tip of the tongue tipped back so as to give the vowel something of the color of consonant *r* which always follows it in the spelling. In New England, in the South, and in southern England, the tongue is generally not tipped, and the result is a sound more like the "mixed" vowel heard in such German words as *Goethe*. The lowest of the central vowels is the vowel in *up*, *tub*, *love*. In between these two lies the so-called "neutral" vowel, which is neither high nor low, front nor back. It is heard only in unaccented syllables, such as the unaccented syllables of *sofa*, *direct*, *atom*, *circus*, *recent*. Notice that it may be represented by any of the five vowel letters.

The formation of the various vowels and their relations to each other will be clearer when they are studied on the accompanying diagram. Each is given with the diacritical marking with which most of us are familiar. A list of illustrative words is provided.

FIGURE 3

FRONT VOWELS	BACK VOWELS
ē—eve, meet, peal, beam	o͞o—ooze, pool, you, true
ĭ—inch, ship, guilt, ring	o͝o—book, foot, pull, wolf
ā—age, aim, fate, vale	ō—oak, foe, bold, wove
ĕ—ebb, pet, gem, friend	ô—all, dawn, raw, orb
ă—add, ash, tack, man	ŏ—odd, what, sob, blot
ȧ[1]—ask, past, class, dance	ä—arm, far, father, calm

[1] This is generally classified as a *low central advanced* vowel, but it is convenient to represent it here as the lowest of the front vowels.

CENTRAL VOWELS

û—urn, curl, earth, bird
ə—ago, atom, circus, morsel
ŭ—up, rust, love, blood

If you are going to understand pronunciation and be able to read the markings of words in a dictionary, it is vitally important to learn the positions of the vowels on the diagram, and to know their diacritical markings. To help you remember the order in which the sounds occur as the tongue moves up or down, these sentences may be helpful:

Front: We will make beds that last.
Back: You should know all lost arts.
Central: Turn the tub.

The words in the first sentence contain the front vowels in order from highest to lowest. The second sentence represents the back vowels from highest to lowest. The third represents the central vowels. Do not be disturbed if you hear no difference between the vowels in *that* and *last*, or *last* and *arts*, or between those in *all* and *lost*. This difficulty will be treated later.

Let it be understood that changing the tongue and lips from one of these positions to another is not a precise mechanical operation like shifting gears or striking a piano key. It is rather like the fingering of a violin string. Just as the finger may stop at any point on the finger board, so the tongue may stop at any point between the vowel positions marked on the diagram. It will not always behave in precisely the same way for a given sound. For the *a* in *mate* it may at one time be a little higher than at another, or a little closer to the neutral vowel. It makes an **ā** when the sound is identified by the ear as **ā**; the ear is the only judge. All the forms of the sound that are recognized as **ā** are said to belong to the "**ā** phoneme." And similarly with other sounds. It is important that you trust your ear, rather than the spelling, in identifying a sound. Otherwise you will not be aware that the second syllable in *palace*, for instance, is generally sounded with **ĭ**, or with the neutral vowel, rather than with **ā**.

There are, however, recognized gradations of vowel sound which are not shown on the diagram above because they are not needed in such a general discussion of pronunciation; more specialized treatment would include them. But even in this abbreviated analysis you may have difficulty in distinguishing the two lowest front vowels from each other, and also the two lowest back vowels. Note that Webster's Dictionary inserts a sound, **â** as in

care, between the **ĕ** of *red* and the **ă** of *cat*, and that it recognizes a "half-long *a*," **å** as in *chaotic*, between the **ā** of *mate* and the **ĭ** of *it*. These, and several other refinements of pronunciation, belong only in a treatment of the subject more specialized than the present.

It should be apparent from the foregoing discussion that there is little agreement among phoneticians as to the number of vowel sounds in the English language. Some find as few as 15, others as many as 29. The selection made here is necessarily somewhat arbitrary.

Diphthongs.—When a sound glides in the same syllable from one of these basic vowel positions to another, without any pause or weakening between them, it is called a diphthong. We represent a diphthong as two sounds, as if it were one added to another, but it is rather a glide. That is, **ou** as in *out* does not consist of **å**+**o͝o**, but of a continuous glide from the **å** position, or somewhere near it, to a position at or near **o͝o**. Note that a diphthong is not a combination of two letters representing one sound, as in *peal, dawn, earth, eat, friend*, but a combination of two sounds, often represented by a single letter, as in *ice, type, use*.

There are four full diphthongs in English:

ou = **å-o͝o**, as in *out, down, house, round*
oi = **ô-ĭ**, as in *oil, join, boy, moist*
ī = **å-ĭ**, as in *ice, buy, mile, thy*
ū = **ĭ-o͞o**, or **y-o͞o**, as in *muse, fume, huge, new*

Besides these there are two partial diphthongs, in which the glide does not begin until after the initial sound is distinctly heard. The second, and weaker, part of such diphthongs is sometimes called a "vanish." These are:

ā = **ā-ĭ**, as in *ate, made, play, rain*
ō = **ō-o͝o**, as in *oak, note, go, roam*

If these do not seem to be diphthongal (and indeed at times they are not), watch your lips as you utter them, and

you will probably observe a closing of the jaw as you glide from the first position to the second.

In the speech of those who do not pronounce their final *r*'s (that is, when *r* is the final sound in a syllable), there are at least five additional diphthongs, all ending with the neutral vowel **ẽ**, which is substituted by them for the final *r*. The main vowel in the first of these diphthongs is represented in the Second Edition (1934) of *Webster's New International Dictionary* by a new symbol, **ę̄**. In older dictionaries it is marked as **ē**, though it has long been generally pronounced as **ĭ**.

ę̄r = **ĭ-ẽ**, as in *here, clear, cheer, year*
âr = **ĕ** or **ă-ẽ**, as in *pair, care, wear, chair*
ôr = **ô-ẽ**, as in *for, lord, born, horse*
ōr = **ō-ẽ**, as in *ford, mourn, floor, oar*
o͝or = **o͝o-ẽ**, as in *poor, tour, sure, moor*

Now it may seem that these diphthongs are also present when a final *r* is pronounced, that the elements in the pronunciation of *ear*, for instance, are **ĭ-ẽ-r**. Such pronunciations are indeed heard, but they are hardly to be recommended. With most speakers who pronounce final *r*'s, the last sound in *here* and *year*, as in *father* and *over*, is not, strictly speaking, the consonant *r*, but rather an *r*-like vowel, a weak form of **û** as in *urn*. Webster represents it with **r** in such monosyllables as *here, there, for, poor*, and with **ẽr** when it forms a separate syllable, as in *father, better, over*. This doubt as to the nature of the sound brings us to the question, What is the difference between a vowel and a consonant?

Consonants. How does the consonant **r** in *year* differ from the vowel **ẽr** which forms the last syllable of *father* (assuming that the syllables are divided thus: *fath-er*)? If there is a difference it is so slight that we need not bother with it here. In this instance, as in several others, the vowels overlap the consonants. The **y** in *yet*, to consider another instance, is practically equivalent to the **ĭ** which

begins the **ū** diphthong in *cube*, as many speakers pronounce it. Consonant **w**, as in *wet*, is formed by gliding from the position for the vowel **o͞o** to the **ĕ** which follows. The fact is that some vowels are practically indistinguishable from some consonants. And several of the consonants when standing alone may form separate syllables, as **l** in *bottle*, *saddle*, *apple*, or **n** in *cotton*, *sudden*, *bread 'n butter*, or **m** in *stop 'm*.

These border-line cases, however, are hardly typical consonants. In general, consonants are formed by some kind of interruption of, or interference with, the flow of sound so as to cause audible friction, or modification. They will be better understood when classified according to two principles: first, duration; and second, the presence or absence of vocal cord vibration.

In regard to duration, consonants are either *stops* or *continuants*. A *stop* consonant is made by momentarily stopping the flow of breath, or tone, at some point in the mouth, and then letting it break through this obstruction. A *continuant*, or *fricative*, is formed by forcing the breath through some narrow opening in the mouth. It may continue as long as the breath holds out. There are, however, three nasal continuants which are not, strictly speaking, fricatives, for they are made by allowing the breath to pass freely through the nose.

As to vocal cord vibration, some consonants are said to be *voiced*; that is, during their formation there is vibration of the vocal cords as in sounding the vowels. Others, called *voiceless*, or *breathed*, consonants, are formed by the breath alone without vocal cord tone.

Now that these necessary definitions are before us let us examine the method of forming individual sounds. If while keeping the velum closed so that no breath can escape through the nose, you press the lips together, let the breath accumulate behind them, and then let them suddenly pop open, the resultant sound is **p**, as in *pay*, *up*, *supper*. Because of its manner of production **p** is called

a *voiceless lip stop*. If while the breath is accumulating behind the lips the vocal cords are allowed to vibrate, the resultant explosion when the lips separate is **b**, as in *bow, sob, robber*.

If the breath is stopped by pressing the edges of the tongue firmly against the teethridge, or upper gums, and if

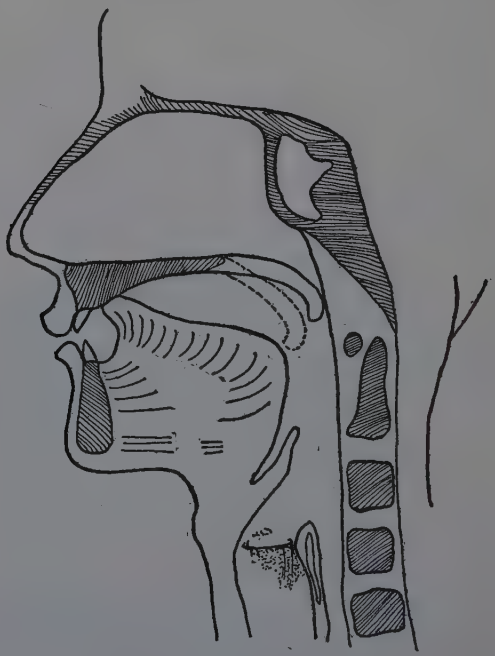

FIGURE 4.—The position of the tongue for *t, d, n, r,* and *l*.

then the breath is suddenly allowed to break through over the tip of the tongue, the sound thus made is **t**, as in *tip, net, better*. It is called a *voiceless tongue-point alveolar stop*. (*Alveolar* means pertaining to the teethridge, or gums.) If while the breath is accumulating back of the tongue, the vocal cords are in vibration, the resultant sound is **d**, as in *day, did, raider*. This is the *voiced tongue-point alveolar stop*.

If the breath is stopped by pressing the base of the tongue against the hard palate and velum (the nasal passage being closed), and then suddenly releasing it, the sound made is **k** as in *key, lack, tackle*—the *voiceless tongue-back velar stop*. Its voiced equivalent is **g**, as in *go, dig, rugged.*

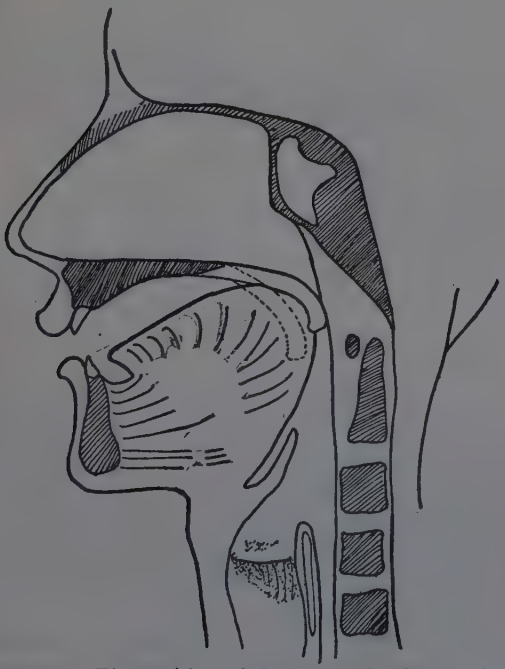

FIGURE 5.—The position of the tongue for *k, g,* and *ng.*

This is the complete roll of the consonant stops—there are just six of them. Let us consider next the three nasal consonants, because they are similar in formation to the stops. They differ from them in that the velum is lowered so that the sound escapes through the nose. And since there is no stoppage of the breath they are continuants. If the lips are closed as for **p** and **b** the resultant sound is the *voiced lip nasal*, **m**, as in *me, dim, summer.* If the tongue

is in the position for **t** and **d**, the sound made through the open velum is the *voiced tongue-point alveolar nasal*, **n**, as in *no, ten, honor*. If the tongue position for **k** and **g** is assumed, the sound made is the *voiced tongue-back velar nasal*, **ng**, as in *song, length, flinger*. This is a single sound, though represented by two letters.

The similarities in the formation of these nine sounds help us to understand a great many of the peculiarities of English pronunciation, as we shall see later. Hence it will be helpful to arrange them in the form of a ticktacktoe diagram:

p	b	m	Lip sounds
t	d	n	Tongue-point sounds
k	g	ng	Tongue-back sounds
Voiceless	Voiced	Nasal	

We proceed now to a consideration of the other continuants. If breath is forced between the upper teeth and lower lip so as to make audible friction, the resultant sound is the *voiceless lip-teeth fricative*, **f**, as in *fee, off, wafer*. If the vocal cords vibrate while the sound is being made, the result is the *voiced lip-teeth fricative*, **v** as in *vow, cave, evade*. If you will sound **f** and then **v**, listening carefully to each, you will hear with the **v** an undertone, or hum, caused by vocal cord vibration, which is not heard with **f**.

When friction is produced by breath escaping between the tongue and upper teeth, the resultant sound is the *voiceless tongue-teeth fricative*, **th**, as in *thin, hath, method*, or the *voiced tongue-teeth fricative*, **th**, as in *then, bathe, rather*. Test the difference between them in the manner recommended for **f** and **v**. Note that each is a single sound, though spelled always with two letters.

For **s** and **z** the blade of the tongue is so placed as to form a narrow channel between itself and the teethridge.

Through this channel is forced a thin stream of breath which strikes the points of the lower teeth, thus making the hissing sound characteristic of **s** and **z**. Notice that these sounds cannot be made with the mouth wide open. These sounds can also be made by placing the point of the

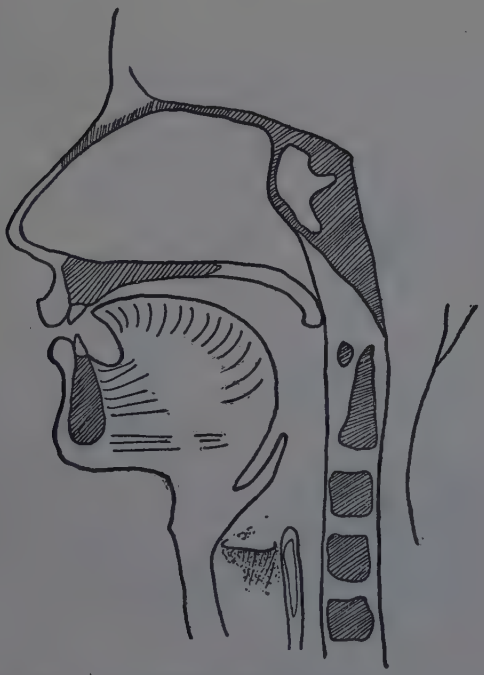

FIGURE 6.—The position of the tongue for *s* and *z*.

tongue directly behind the opening between the teeth. A very fine adjustment is necessary to the proper formation of these sounds. If the tongue comes too close to the teeth, a lisp will result. When the front teeth are uneven, badly spaced, or missing, the sound may be distorted. But nearly everyone can with care and practice learn to make a good **s**. The **s** and **z** are, respectively, *voiceless* and *voiced tongue-blade alveolar fricatives*. It is important to note that the

sound **z** is frequently spelled with the letter **s**. The **s** sound occurs in *so, this, lesson;* the **z** in *zeal, has, music.*

When the tongue is drawn back a little farther than for **s** and **z**, and a wider channel than for **s** is formed between it and the hard palate, the resultant sounds, voiceless and voiced, are, respectively, **sh**, as in *show, wish, machine,* and **zh**, as in *vision, pleasure, usual.* The voiced form occurs only between syllables, never at the beginning or end of a native English word. These sounds are described as *tongue-*

FIGURE 7.—The position of the tongue for *sh* and *zh*.

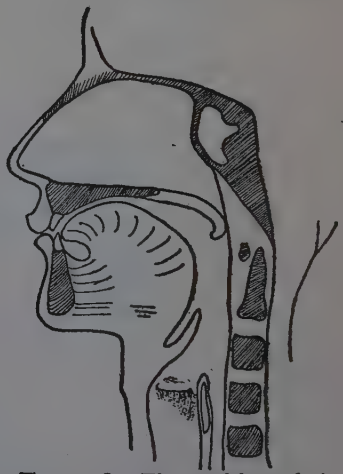

FIGURE 8.—The position of the tongue for *y*.

blade and -front alveolo-palatal fricatives. Note again that these are single sounds, though spelled with two letters.

The combination of **t** with **sh**, generally spelled *ch*, as in *chin, child, much,* is treated by some phoneticians as a single sound, called an *affricate.* We shall consider this sound as **t** plus **sh**. And so with the combination of **d** with **zh**, generally spelled *j* or *g*, as in *join, jet, age, lodge.*

One additional pair of sounds remains to be considered—the *labio-velar glides* (*fricatives, semi-vowels*), **wh** as in *when, where, whale,* and **w** as in *walk, word, aware.* They are made

with the back of the tongue arched toward the velum as for **o͞o**; the lips are pursed as for the same sound, then glide quickly to the position for the following vowel. The voiceless form is always spelled *wh*, but the pronunciation is generally represented as **hw**.

There are three voiced consonants which have normally no voiceless equivalent—**l**, **r**, and **y**. The first is made by placing the tip of the tongue in the same position as for **t**, **d**, and **n**, but allowing the edges to remain free so that breath passes around the sides of the tongue. Hence it is called a *voiced, tongue-point alveolar lateral.* It is heard in *let, will, palate.* Sometimes when the **l** lies close to a back vowel, as in *pull, old, fool,* the point of contact is farther back along the palate, making a so-called "dark *l.*"

In a sense **r** is just the opposite of **l**, for while made with the tongue in the same general position, the edges are kept in contact with the alveolar ridge, and the tip is free and generally turned up. The sound varies widely in different positions, and with different speakers. As it is heard in General American speech in *rate, very, far* it may be described as a *tongue-point fricative* or *semi-vowel.*

The sound of **y** in *yes, you, beyond* is also close to a vowel in its quality, being generally described as a *voiced tongue-front palatal semi-vowel.* It is almost equivalent to **i** as in *it.*

Finally, there is the sound of **h** as in *home, hit, hand,* a *voiceless glottal fricative,* which stands apart from all other sounds in that its characteristic friction is made in the glottis, the mouth being shaped for the sound that follows it.

Sounds in Combination

Levels of Speech.—Now that we have examined the separate sounds of English we must notice what happens to them when they are combined into articulate speech. The first thing to notice is that they combine in different ways depending upon the level of formality of one's utterance. We are familiar enough with such colloquial short-cuts as

didn't, doesn't, wouldn't, I'm, you're, he's, etc. No one would question the propriety of such contractions in familiar conversation. But many are not aware that our speech is full of similar contractions which do not show in the spelling; many others assume that such normal gradations and assimilations are signs of carelessness. This is generally of a piece with the assumption that there is one unvarying level of speech which is correct for all occasions.

But language, it has been happily said, is the dress of thought, and it follows that one should have various costumes for various occasions. There is an acceptable colloquial speech suitable for informal occasions, and there is an acceptable formal speech suitable for acting, public address, and for the interpretation of poetry. The former is more suitable for classroom use. It is in no sense less "correct" than formal speech; it is simply more appropriate for certain occasions. It has been called the speech of "well-bred ease," and it should be easy and natural and free from strain. To pronounce every word with labored exactness is artificial and pedantic. It has been well said that the worst possible pronunciation is that which tells you with every syllable how meticulously correct it is. Be careful, then, that in your desire to avoid the slovenly you do not fall into the opposite error of over-nice pedanticism. What we should strive to attain is a natural and habitual speech that is a mean between these two extremes. It is silly to set up as a standard for the classroom the finely articulated stage diction of a Shakespearean actor.

It is therefore often futile to ask, "What is the right way to pronounce this word?" Generally there are several right ways to pronounce a word, depending upon its context and the occasion on which it is spoken. Illustrations of this fact will be given presently.

Standards of Pronunciation.—Furthermore, there may be several "right" pronunciations of a word depending upon the geographic region in which it is spoken. We may as well resign ourselves to the fact that there is no

single standard of pronunciation in America. On the contrary, there are at least three distinct regional standards, and the only sensible thing for a teacher to do is to try to follow the best practice of cultured speakers in her region.

We should know the boundaries of these regions, and the chief peculiarities of each. The *Eastern* type is heard chiefly in New England, from some residents of New York City, and also, of course, from natives of this region who now reside in other parts of the country. The Eastern region has been influenced more than the others by the speech of southern England, which, it is well to note, is the traditional speech of the British and American theatre. The chief characteristics which mark it off from English as spoken in other regions are these:

1. The *r* that follows a vowel in the same syllable is generally not pronounced. For example, the *r* sound is omitted after **ä** as in *art*, and sometimes after **ô** as in *source*. Words marked **ōr** in Webster's are generally pronounced **ô**, with or without the addition of the neutral vowel. After other vowels, as in *here*, *there*, *poor*, *our*, *r* is replaced by the neutral vowel, **ẽ**. But when final *r* is followed by a word beginning with a vowel, it is pronounced. That is, the *r* in *far* is pronounced in *far away*, but not in *far from*.

2. In several hundred words (sometimes called the "ask" words) in which *a* is followed by *f*, *s*, *th*, or *n* plus a consonant, and nearly all of which are marked in the dictionaries as **å**, the *a* is generally sounded as **ä**, though **å** is often heard as a compromise pronunciation. In other regions the usual pronunciation is **ă**. Typical words in this group are *ask*, *pass*, *path*, *clasp*, *staff*, *castle*, *glance*, *dance*, *example*, *advantage*, *disaster*.

3. The **û** of such words as *urn*, *bird*, *world*, *verge*, is "r-less," being sounded without turning up the tip of the tongue.

4. Polysyllabic words ending in *ery*, *ary*, *ory*, are often pronounced without a secondary accent. That is, *dic-*

tionary, necessary, cemetery are pronounced **dĭk′ sh'nrĭ, nĕs′ sesrĭ, sĕm′ etrĭ**. If the next to the last syllable has a vowel, it is a very weak one. This telescoping of syllables is probably due to British influence, and though it is most common in Eastern American, it seems to be spreading to other parts of the country.

The *Southern* type of pronunciation is heard generally in the Old South, below Mason and Dixon's line, though its influence is apparent in some of the northern border states. As with any dialect, its characteristic quality depends largely upon slight modifications of sounds, upon the raising or lowering, lengthening or shortening of certain vowels, and upon subtle variations in pitch and rhythm. But there are several peculiarities of pronunciation that can be definitely listed:

1. The treatment of *r* is much the same as in Eastern speech except that **ōr** sounds are not lowered to the **ô** position. That is, while *four* is generally heard in the East as **fô** or **fôə̃**, in the South it is generally **fō** or **fōə̃**.

2. The diphthong **ou**, as in *out, now, house*, generally begins with **ă** instead of **å**. This pronunciation, however, is sometimes heard from cultivated speakers in other regions also.

3. There is a tendency for the diphthong **ī**, as in *ice, my, right*, to lose its second element, so that *right* sounds something like **räht**. Generally the second element is present but very faint.

The *General American* region consists roughly of the territory west of the Hudson River and north of Mason and Dixon's line, including all of the southwestern region west of Texas. That is, the speech in this region is used by the vast majority of Americans. It has these characteristics:

1. Consonant *r* is pronounced in all positions.

2. Such words as *earth, bird, urn, work*, marked with **û** in Webster's, are pronounced with the tip of the tongue turned up: and the unaccented **ə̃r** in such words as *father, liar, martyr* has a similar, but weaker, sound.

3. The "*ask* words" are uniformly pronounced with ă as in *at*.

These then are the three main dialects spoken in America. It should be understood that there is no inherent superiority of any one over the others. The Massachusetts editor who jibes at the "flat *a*'s" and "grinding *r*'s" of a midwestern Congressman is not a whit superior to the Iowa editor who thinks the Bostonian's pronunciation of "culchah" is affected and snobbish. Both are merely showing the narrowness of their provincial prejudices. The New Englander who deprecates the vulgarity of the western "flat *a*" might consider that a hundred and fifty years ago, when the "broad *a*" began to be used in such words as *father, laugh, half*, the cultured of that day considered it a vulgar pronunciation. Educated men in George Washington's time used the "flat *a*" of *at* even in such words as *father* and *art*; the present pronunciation of these words was opposed by people of culture in both England and America. Incidentally, natives of the West might bear in mind that although their pronunciation is the traditional one, it is not therefore to be preferred, for language grows and changes; furthermore, the wide currency of the "broad *a*" in both England and New England indicates that it may eventually prevail throughout the English-speaking world. If it is desirable to have a single standard of pronunciation, which is certainly debatable, the only factor that would seem to weigh very heavily for or against any of the three regional standards is the numerical preponderance of the General American. A recent estimate indicates that while approximately 11 million people in the United States and Canada speak Eastern English, and 26 million speak Southern, there are about 90 million who speak General American.

But whatever the merits of the various standards, this much would seem to be clear: it is unwise for a teacher in one of these regions to adopt the standard of a different region, and still more unwise to try to impose an alien

standard upon her pupils. It sometimes happens that a native of the western plains serves a short term in a Boston elocution school, and comes home with the notion that she must raise (?) the standard of local speech to the Bostonian level. She can only succeed in making herself ridiculous to her associates, and in lessening her influence with her pupils. There is plenty of improvement needed in our native western and southern speech without trying to force upon it something foreign. Moreover, such attempts are sure to be futile. As has already been said, for nearly a hundred years the dictionaries have marked *laugh*, *half*, *calf*, *aunt*, and a few similar words with ä, but their influence has not availed to get these pronunciations accepted west of the Hudson; and the 1934 Webster's concedes at last that the ă of *at* is a legitimate vowel in these words.[1]

Perhaps it should be explained that the great prestige of the "broad *a*" is probably due to the fact that most of the recent books on English phonetics were written from the standpoint of southern British speech. The influence of Daniel Jones' *An English Pronouncing Dictionary* has been important. Those American teachers who want to accept this work as the Bible of pronunciation would do well to consider the author's statement that it represents only the speech of "well-educated families of the South of England," "a rather small minority" of English-speaking people; that he does not regard this speech as "better or more beautiful than any other form of pronunciation," and that he does not believe in "the feasibility of imposing one particular form of pronunciation on the English-speaking world."[2]

But there are circumstances under which it may be wise for one to change his regional standard. If a Westerner should settle down to teach in New England it would probably be best for him to try to adopt the speech of his en-

[1] See the "Guide to Pronunciation," Section 83.

[2] Daniel Jones, *An English Pronouncing Dictionary*, New York, 4th ed., 1937, introduction.

vironment. And so with a native of Boston who settled in the West. For, other things being equal, that speech is best which attracts least attention to itself as being peculiar, and this is true whether its oddity be due to dialectal flavor, excessive slovenliness, or excessive "culture." Again the analogy with dress is pertinent: our thoughts are well clothed when their garments are not conspicuous.

Gradation.—We must consider next the gradations in the quality of vowels resulting from the amount of stress they bear. Because *man* is pronounced with **ă** we are likely to assume that it retains this quality when it is an unaccented syllable in a longer word. And if we consult the dictionary we find that the *a* in *postman* has the same diacritical marking as in *man*. But in *postman* the weakening of the sound because it is an unaccented syllable definitely modifies its quality, and this modification is indicated in the dictionary by putting the *a* in italics. This practice of the Webster dictionaries should be clearly understood. The vowel in any unaccented syllable is given the diacritical marking it would have if accented, but it is italicized to indicate a modification which in most cases makes it equivalent to the neutral vowel **ẽ** as in **sōf*a***. Do not suppose that this obscuring of weak vowels is a loose or careless pronunciation. It is the form used by cultured speakers even in formal speaking.

To help fix this rule in mind look up the following words in the dictionary, and practice pronouncing them with the unaccented syllables properly neutralized.

alarm	soda	vanilla	merchant
award	extra	separate	finally
amount	comma	column	social
arise	capital	medium	action
agree	diamond	autumn	nation
afraid	principal	circus	vision

Not all vowels, however, take the quality of the neutral vowel when unaccented. The four upper front vowels, **ē, ĭ,**

ā, and **ĕ**, sometimes are pronounced as **ĭ**. For instance, *day* in *Sunday* becomes **dĭ**, and *lace* in palace becomes **ĭs**. The accented syllable *bit* in *habitual* retains its value in its weaker form in *habit*. The accented **ē** in *reflex* is weakened to **ĭ** in **rĕflĕct** (**ĭ** being nearly equivalent to **ĕ**). The **ĕ** of *unless* is **ĭ** when unaccented, as in *needless*.

Most accented vowels followed by *r* become **ẽr** in General American when unaccented; this, you will remember, is an *r*-flavored neutral vowel. That is, **ăr** in *similarity*, **ōr** in *ignore*, and **ĭr** in *admire* become **ẽr** in *similar*, *ignorant*, *admirable*.

It must be noted too that some vowels are dropped completely in weak syllables, the chief element in such syllables being a syllabic consonant, that is, a consonant that performs the function of a vowel. For instance, *bil* in *ability* is merely **b'l** in *able*; *son* in *personify* is often merely **s'n**, as in *person*; and *town* has become **t'n** in *Brighton* and similar names.

This principle of weakening applies also to many unstressed monosyllables which are in frequent use in daily speech as conjunctions, prepositions, articles, etc. For instance, Webster's gives three pronunciations for *the*—**thē**, **thĕ**, **thĭ**; and three for *and*—**ănd**, **ănd**, **ăn**. Such words as *are*, *am*, *can*, *for*, *has*, *him*, *not*, *shall*, *should*, *than*, *till*, *would*, *your*, all have one or more weak forms, as well as a strong form. And the weak form is just as correct as the strong one; indeed, in most contexts it is more correct. No one who really knows English will pronounce a distinct **ănd** in such phrases as *ham and eggs*, *up and down*, or a distinct **dōō** in *How do they look?* or a distinct **hăv** in *I'm sure the men have seen it*. To insist upon strong pronunciations in such cases is to violate the essential nature of English speech. Such speech deserves the epithet "schoolmarm English" leveled against it by H. L. Mencken and others.

Assimilation.—Before we are ready to examine separate sounds and their occurrence we must consider another

phenomenon of speech, known as assimilation. This is the tendency for the position of the vocal organs for one sound to become like, or nearly like, that for a neighboring sound. Throughout the long history of English speech there has been a continuous drift toward economy of effort in pronunciation, an easing of the movements of the speech organs in slipping from one sound to another. If every sound in a sentence were articulated with scrupulous accuracy the result would be unbearably tedious and laborious. So we take short cuts.

Let us see what some of them are. The past tense of such verbs as *look*, *dip*, *place*, *pass*, *wish*, was formerly pronounced as it is still spelled, the *ed* forming a separate syllable. In the course of time the vowel in this ending ceased to be pronounced, thus bringing the voiced stop **d** next to the voiceless **k**, **p**, **s**, etc. The difficulty of sounding a voiced consonant immediately after a voiceless one led to the unvoicing of the **d**, which made it **t**. Consequently all past tenses of verbs that end with voiceless consonants are now pronounced **t**, as **lookt**, **dipt**, **plāst**, **past**, **wisht**. A similar change has taken place in plurals and third person singular endings. When the inflectional *s* follows a voiced sound, whether vowel or consonant, we pronounce it as **z**. Thus we say **cats**, but **dogz**; **loafs**, but **loavz**; **hopes**, but **robz**; **runz**, **willz**, **playz**, etc.

There is another kind of assimilation. The *d* in *handkerchief* disappeared, probably because of the difficulty of pronouncing it between *n* and *k*. But that brought the *n* and *k* together. If you will consult the diagram on page 82 you will see that **n** is a tongue-point nasal, and **k** a tongue-back stop. The influence of **k** has drawn the **n** back to the **ng** position so that both can be made with one adjustment of the tongue. Hence the present pronunciation **hang-kerchief.** A similar change has taken place in the *n* of *conquest*, *conquer*, *concord*, which is likewise followed by **k**. The *n* becomes **ng** because it is assimilated to (made similar to) the **k** which follows it.

Consulting the diagram again, note the similarity of **p** and **b**. The **p** in *raspberry* has been completely assimilated to **b**. And notice what happens to the **s**. Being thus brought next to the voiced **b**, it too becomes voiced and is pronounced **z—razberry**.

One more very common assimilation needs to be examined. That is the tendency of **s**, **z**, **t**, and **d**, when followed by **i** or **y**, to be "palatalized" into **sh** or **zh**. Such words as *vision* and *mission* were once pronounced as now spelled, **vis-i-on**, **mis-i-on**. If you consult the diagrams and descriptions of these sounds you will notice that the tongue position for **sh** is between that for **s** or **z** and that for **i** or **y**. Instead of **s-ĭ** we now say **sh**, **mishun**.

Remembering that **ū** is made up of **y** or **ĭ** plus **o͞o**, you will better understand a similar assimilation when **t** or **d** is followed by **ĭ** or **y**, as in *nature*, *verdure*, *cordial*, *soldier*, *question*, *condition*, *diction*, *ratio*, etc.

Is it not apparent, then, that the tendency to treat the **t** or **d** plus **y** combination similarly in *won't you*, *did you* (**won-chu**, **di-ju**) is a perfectly normal one? Such pronunciations are frequently condemned as slovenly and careless, but they are heard daily from the lips of those who are admittedly persons of culture. In deciding how far we should yield to this normal tendency to assimilation of sounds we can be guided only by a desire to speak clearly, and by observation of the actual speech habits of people of education and refinement. There is no rule, or precedent, or tradition, or analogy that will serve as an infallible guide in every case. We must rely upon our own judgment, taking account always of regional habits and the level of formality in a given case.

How much or how little assimilation do you think should be tolerated in combinations of **t**, **d**, **s**, or **z** with **ĭ** or **y** in the following words and phrases?

education	pleasure	beauteous
oceanic	censure	piteous

association	conscience	duteous
immediate	Indian	Christian
literature	immediate	misused
usual	righteous	statue

Did you go?	Last year.
I'll meet you.	Don't you go.
Miss Young	Not yet
I'll miss you.	Old Yale
Shut your eyes.	This union
Close your eyes.	Don't use it.

Sounds in Detail

We are now ready to examine some of the usages and peculiarities of particular sounds. In this discussion we shall depend chiefly upon the "Guide to Pronunciation" in *Webster's New International Dictionary, Second Edition* (1934). This is the best-known and most easily available study in recent years that explains sounds by means of diacritical markings, and it is one of the few good authorities that has recently revised its markings to bring them into conformity with current American usage. It takes as its standard "the usage that now prevails among the educated and cultured people to whom the language is vernacular."[1]

The Vowels

The Front Vowels

ē as in *meet*

This is called a *high front tense* vowel because the tongue in forming it is arched high in the front of the mouth, and held rather tense.

[1] For those who want additional authority and are willing to learn the International Phonetic Alphabet I recommend G. P. Krapp's *The Pronunciation of Standard English in America*, Oxford University Press, New York, 1919, and J. S. Kenyon's *American Pronunciation*, George Wahr, Ann Arbor, 1935. Both of these works have been constantly consulted in the preparation of the following material.

Note the various spellings for this sound in *me, meet, yield, receive, tea, key, quay, ravine, suite, Caesar, Phoebe.*

In unaccented syllables **ē** is generally lowered to **ĭ**, though a pure **ē** is often retained in some such words as *happiest, twentieth.*

Though this sound is called "long *e*" its length is not a distinctive characteristic, and in such a word as *feet* it may actually be of shorter duration than the so-called "short *e*" of *dead.*

In *creek, clique, either, neither, oblique, hero, zero, presentation, leisure, fatigue, Elizabethan,* **ē** is correct, though a different pronunciation of each is permissible.

Consult a good dictionary for *fetish, amenable, scenic, inveigle, penalize, Aesop, Oenone, Oedipus, premature.*

Practice speaking the following words and sentences with a clear, well-formed **ē**. For this, and the other vowel drills that follow, begin with the resonance exercises in Chapter III (page 52).

ease	weed	keen
each	bead	seal
easy	wheel	heal
evening	thief	weal

The queen bee feeds on green sweet peas.
The thievish reapers steal beans and beets.
Eager genius perceives keenly the cheap sheaf of wheat.
Meat dealers plead for cheese, geese and veal.

ĭ as in *it*

This is the *high front lax* vowel, very near to **ē** in position.

Note the various spellings for it in *bit, myth, sieve, busy, build, pretty, been, women, England.*

It is found unaccented in such words as *cabin, practice, olive, intend.* At the end of a word this unaccented form is represented by *y*, as in *copy, merry, penny, baggy.* But note also that the unaccented syllables of the following words

are pronounced with ĭ: *palace, surface, cottage, college, mistress, kindness, mountain, fountain, foreign, circuit, biscuit, mischief, handkerchief, lettuce, always.* Some of these syllables may have a different vowel in formal speech, and also when for any reason, as in singing, the syllable has a stronger stress. But in ordinary speech the ĭ is correct for all of them.

In some words an unaccented ĭ tends toward the neutral vowel (*a* as in *sofa*). In such cases Webster's represents the sound by an italicized *i*. But many good speakers pronounce such words also with ĭ. This divided usage is found in *possible, policy, similar, animal, privilege.*

The standard pronunciation of *been* in America is **bĭn**; in England, **bēn**.

Some speakers pronounce the prefixes *ex-, en-, de-*, etc., with ĭ, as in *exact, engage, decide*, but here again usage is divided.

Consult the dictionary for the use of ĭ in *difficulty, analysis, favorite, syrup, virile, breeches, business, furnace, Missouri, Ypsilanti, Cincinnati, cereal, period.*

Some Southerners use ĭ in such words as *ten, men, pen.* This is a dialectal pronunciation, and should be avoided.

Such words as *cheer, clear, fear, queer*, are marked in most dictionaries as having the sound of ē, but they are almost universally pronounced with ĭ. The 1934 Webster recognizes this vowel as a "lengthened, but otherwise unchanged, ĭ as in *sing*," but invents for it a new symbol, ę̄.

Practice the following words and sentences with a clear, well-formed ĭ:

inch	whip	fill	here
ill	fish	king	clear
ink	chin	limb	deer
idiot	shift	dig	leer

Fill the till with chips this instant.
Guilty women in the village spill milk quickly.
The sick sister kindled a fire in the ship's simple kitchen.

ā as in *mate*

This sound, sometimes called "long *a*," is described as a *mid-front tense* vowel, the tongue in forming it being tense, and mid-high in the front of the mouth. When firmly stressed it is diphthongized, beginning in this mid-position and ending at or near **ĭ**. Test this for yourself by watching your mouth in a mirror, or holding your hand against your jaw as you pronounce *day, play, way*. British phoneticians represent this diphthong as beginning with the **ĕ** of *edge*, but in America the initial sound is higher.

In the vulgar "cockney" dialect of London the first element is lowered to **ă**, so that *day, mate, lake* sound like *die, mite, like*.

Note the various spellings in *fate, pain, they, day, break, veil*.

The unaccented form of **ā** is not diphthongized, and it tends to become **ĭ**, rather than the neutral vowel. Sometimes a recognizably clear **ā** is preserved in unstressed syllables, as in *vacation, chaotic, fatality*. Webster's symbol for this weak **ā** is **ȧ**.

Some careless speakers tend to begin this vowel with something close to the neutral vowel, and others tend to end it with the neutral vowel, especially before *l*, as in *pail, veil, wail*. These tendencies are to be avoided.

Consult the dictionary for the pronunciation of *ay, aye, gratis, data, apparatus, Monday, holiday, Iowa, tomato, raillery, Beethoven, patronage*.

Practice the following:

aid	weigh	quail	stage
aim	play	mail	gait
ace	name	rail	chain
age	rain	bale	shade

They say Grace may play today.
The great mail train was delayed by rain on the plain.
Jane gave a great cake to the aged Amos.

ĕ as in *end*

This is the *mid-front lax* vowel, slightly lower and laxer than ā.

Note the various spellings in *set, friend, says, said, many, bury, death, heifer, leopard, Aetna, Pall Mall.*

In unaccented syllables ĕ is seldom retained, but rises in most cases to ĭ. More rarely it slips off toward the neutral vowel. The ĭ is approved in such words as *horses, roses, bridges, rated, heeded, chicken, women, woolen.* The neutral vowel in these weak syllables is usually to be avoided. It is approved, however, in the unaccented syllables of *jewel, gospel, silent, moment, quiet, weaken, fallen, eleven.*

The *e* in *there, where, ere,* which has the same sound as *a* in *bare, rare, spare,* is represented in Webster's by â. This symbol may be taken to represent a phoneme which ranges all the way from ĕ in *end* to ă in *at.* Various pronunciations are heard in various parts of the country, and no one is to be preferred above the others. Many speakers are not consistent in the use of this sound. Since a vowel very close to ĕ is generally heard in these words they are included in this section, but anyone who prefers a sound closer to ă need not hesitate to use it. This statement applies to a long list of words in which *e, a, ai, ea,* etc., is followed by *r,* such as *fare, fair, bear, chair, chary, vary, wary, barbarian, librarian, Mary, Sarah.* But it does not apply to a few others such as *tariff, carry, Harry, charity, clarity,* in which only ă is acceptable. In some words such as *Mary, vary, barbarian,* ā is occasionally heard.

Consult the dictionary for *epoch, deaf, Ceres, tenet, tenable, aesthetic, Aeschylus.*

Avoid the substitution of ĭ for ĕ in such words as *yes, chest, instead, against.*

Avoid the substitution of the diphthong ăĭ for ĕ in such words as *egg, leg, keg, beg.*

Avoid ŭ for ă in such words as *America, terrible, very.*

Practice the following:

ebb	rest	there	sell
edge	sent	where	held
end	shed	pair	leg
any	gem	tear	guest

Wet weather tested the heavy engine's strength.
Temple gem thefts kept guests exempt from sentence for debt.
There the rare pair were aware of bare stairs.
Many fairies very wary tread an airy measure.

ă as in *at*

This is the *low front* vowel, generally known as "short *a*."

It is nearly always spelled with *a*, as in *lack, sand, lag, rap, hat, marry.*

It occurs in accented syllables more often than any other sound of *a*. Those who defend southern British dialect as a standard for American speakers generally condemn this sound as an "unlovely flat *a*," but there is no good reason why it should be less lovely than the ä of *art*. Any sound can be made unlovely if it is drawled or nasalized, or otherwise distorted.

Beware of a tendency to nasalize this sound, especially when it comes next to a nasal consonant, as in *man, hand, dance, grand.* Try to maintain before a nasal consonant the same vowel quality that you use before a stop. Practice *mad, man; had, hand; bad, band; lad, land.*

Avoid the tendency common in some local dialects to raise this vowel to ĕ in such words as *catch, bad, that, had.*

Consult the dictionary for *radish, plait, apricot, barrel, bade, raillery, rations, Spokane, Wasatch, Willamette, Marian, Lafayette, Colorado, Nebraska, Nevada, Montana.*

Practice the following:

ash	yank	narrow	habit
whack	sang	marry	hammer
fact	damp	carry	napkin
ramp	rash	paddle	ankle

Sam packed the lampblack in damp ashes.
The wagon rack sagged with gallons of sap.
Dan Pratt ran fast to catch the whanging pack saddle.

å as in *ask*

This *low central advanced* vowel lies between the **ă** of *at* and the **ä** of *art*. If you have difficulty in pronouncing it, try this: Prepare to say **ă**, and then drop the jaw a little wider open; or try to pronounce **ä** with the tongue humped slightly in the front of the mouth.

The symbol **å** is used by Webster's for a large number of words, generally known as the "*ask* words." However, comparatively few people pronounce this sound in these words, and these few generally use it somewhat self-consciously as a compromise between **ă** and **ä**. But it is almost universally used as the first element in the diphthongs **ī** and **ou**.

Let us be sure that we understand just which words belong with the "*ask* words." In general they are words in which *a* is followed by *f*, *th*, *s*, or by *n* or *m* plus a consonant; but not all such words belong in this group. Examples are *after*, *aunt*, *bask*, *bath*, *blast*, *calf*, *cast*, *chaff*, *chance*, *class*, *dance*, *fast*, *lath*, *pass*, *plaster*, *rather*, *shaft*, *task*, *vast*.

In the Eastern region some speakers pronounce these words with the compromise **å**; others use the **ä** of *art*. In the South, and throughout the rest of America and Canada the prevailing pronunciation is with **ă**.

In the Webster dictionaries the symbol **å** stands for any of the three sounds **ă**, **å**, **ä**, and one can be guided in making his choice only by the prevailing pronunciation in his region. There is no inherent superiority of one over the others, and it is generally not wise for a speaker to try to change his habitual pronunciation of these words unless he moves into a district where his pronunciation will be conspicuously different from that of his neighbors.

Those who choose to adopt **å** or **ä** for the "*ask* words" should beware of extending this pronunciation to other

words which in all regions properly should have **ă**, such as *man, hand, fancy, romance, passage, traffic, cancel, graphic,* etc.

Practice the prevailing pronunciation in your district on the following words and sentences:

ask	staff	clasp	path
answer	calf	glass	rather
dance	chaff	rasp	lath
glance	raft	mast	half

The masked master grasped the nasty basket.
The vast cask was wafted from the raft.
Blanche answered the rascal with a half glance.

THE BACK VOWELS

o͞o as in *boot*

This is the *high back tense rounded* vowel. That is, it is made by rounding the lip opening and making the arch of the tongue high and tense in the back of the mouth. In words spelled with *u* the pronunciation may be indicated thus, **u̱**.

Note these various spellings: *boot, lose, shoe, group, rude, true, threw, fruit.*

Before *r*, as in *poor, boor, sure*, **o͞o** is generally lowered to **o͝o**. Note that *r* has the same lowering influence upon **ē** in *here*, **ĕ** in *there*, and **ŏ** in *more*.

Usage is not standard on *oo* words. There is fairly general agreement on pronouncing the following with **o͞o**: *boom, boon, doom, gloom, loose, mood, moon, pool, snooze, tooth*, etc. The following words are generally pronounced with **o͝o**: *look, cook, took, foot, shook, stood, wool, wood*, etc. But usage is divided on some other words, both **o͞o** and **o͝o** being heard in *broom, hoof, coop, roof, room, root, soon, spoon*, etc. Webster prefers **o͞o**, but permits **o͝o**. The generally approved pronunciation for *route* is **ro͞ot**, though **rout** seems to be taking its place.

Consult the dictionary for *bouquet*, *brougham*, *acoustic*, *zoology*, *quintuplet*.

Practice the following:

ooze	tool	grew	June
rude	cool	flute	moon
blue	rule	truth	bruise
chew	soon	flew	goose

Whose tooth wounded the smooth spruce?
The foolish loon fluted a tune to the cool moon.
The blue goose grew too shrewd to roost on the loose root.

o͝o as in *foot*

This is the *high back lax rounded* vowel, made with the tongue slightly lower than for the preceding sound, and without so much rounding of the lips.

Note the various spellings in *took*, *wolf*, *should*, *full*.

As noted above, this is the usual sound of *oo* or *u* before *r*, as in *poor*, *moor*, *sure*, *cure*, *lure*, *rural*, *jury*. British usage, however, which is favored by many speakers in eastern America, prefers ô or o̅ in some of these words, and southern dialect sometimes has o̅. In *door*, *floor*, *brooch*, o̅ is generally heard, but not always.

Note the occurrence of this sound in *worsted* (cloth), *Worcester*, *Wooster*, *fulsome*, *brusque*, *bosom*.

Practice the following:

foot	pull	sugar	poor
took	push	cushion	cure
hood	bush	woman	sure
would	full	soot	your

Your cook shook sugar on the butcher's pudding.
The woman put the woolen hood on the pulpit cushion.
The wolf took the bull to a bushy nook by a brook.

o̅ as in *oak*

When stressed this is a diphthong beginning with a *mid-back tense rounded* vowel and gliding up to a vowel close to o͝o.

Note these spellings: *so, boat, soul, grow, hoe, beau, sew, door.*

Beware of a lazy tendency to begin this diphthong with a sound near **ŭ**, or the neutral vowel.

Before *r*, as in *ford, pork, bore, score, more*, the off-glide or vanish is not **o͝o**, but the neutral vowel, making **ōĕr**. It is probably best to avoid the dragging effect which results from making a triphthong of this combination: **ō-o͝o-ĕr**.

In most words spelled with *or* British usage favors **ô** rather than **ō**. Often it does not distinguish between *sawed, soared* and *sword*, or between *cawed, cored*, and *cord.*

Webster's marking **ŏ** indicates either a shorter **ō** without a vanish, as in *obey, November, scholastic*, or, in rapid colloquial speech, the neutral vowel, as in *position, oratory, society.*

The final syllable of such words as *shadow, window, meadow, tomorrow, yellow*, should have a clear but light **ō**, not the neutral vowel.

Consult the dictionary for *sloth, shew, potato, tomato, Ohio, Iowa, brooch, gross, troth, betrothed.*

Practice the following:

oat	loan	show	porch
old	yolk	foam	chore
note	hoard	soar	roar
toad	host	quote	worn

Four ghosts soared over the foaming ocean billows.
The colt broke the old board and roamed over the wold.
Note how those moaning poets grow more bold.
The ignored story affords the adored courtier more glory.

ô as in *orb*

This *low back tense rounded* vowel is represented by various spellings in *lord, talk, fault, dawn, trough, broad.*

In words spelled with *a* the diacritical marking is **ą**, as in *all.*

This sound is generally heard in *ought, alter, organ, gnaw,*

off, *dog*, *war*, *warm*, *quart*, *ball*, *yawn*, *raw*, *vault*, etc. But usage varies widely throughout the English-speaking world, and for some hundreds of words in this class there is no standard pronunciation. Where some speakers of acceptable English use ô, others will use ä, or the so-called "short *o*," ŏ, which lies between them.

The following words are pronounced with any of these three sounds by various speakers and in various regions:

soft	watch	gone	swamp
job	swab	cod	plod
bog	frog	quarrel	sorry
wasp	water	daunt	haunt
laundry	doll	volley	Boston
office	coffee	tomorrow	origin
foreign	orange	warrant	forest

If as you pronounce this list you find your vowel varying among the three sounds, this is no cause for alarm. It is unlikely that any speaker will use the same vowel consistently in all these words.

For some of these words Webster's uses ô, for others ŏ, and for still others the combined symbol o͝o, to indicate variation between the two.

There is no dependable rule for the pronunciation of words in this class. However, the ŏ (which is equivalent to ä) is almost universal in words where *o* is followed by a stop, as in the following:

drop	hop	shop	clod
rod	shod	blot	got
knot	flock	knock	rock

But there is a tendency for a final *g* to raise the vowel to or toward ô, as in *dog*, *bog*, *hog*.

Usage is almost uniform in preferring ô in a few such words as *for*, *form*, *quart*, *sort*, where *o* is followed by *r*. But this is by no means true of all *or* words. A great many are pronounced with ō, and a great many waver between ō and ô. The following words are pronounced in southern

England and eastern America with ô, but elsewhere they are generally pronounced with ō.

board	ford	gourd	sword
court	fort	port	sport
coarse	course	force	resource
mourn	shorn	torn	worn
pork	adore	before	core
door	floor	pour	glory
hoary	implore	more	score
shore	sore	store	tore

Consult the dictionary for *water*, *dawdle*, *Omaha*, *Utah*, *Ottawa*, *Chicago*, *Boston*, *pall*.

Where these doubtful words occur in the following exercises use the pronunciation most generally heard from cultivated speakers in your region. Most of the following are universally pronounced with ô by careful speakers.

all	lawn	taught	short
talk	fawn	caught	quartz
walk	thaw	fought	haunt
chalk	haul	sought	gaunt
pawn	yawn	torch	flaunt
dawn	paw	thorn	launch

Maud pawned the awl bought at auction.

The haughty audience autocrats applauded the ordinary organ.

The naughty orphan always hauled walnuts through the vaulted hall.

Forty morning horns exhorted George's horse forward to the stormy gorge.

ŏ as in *not*

This so-called "short *o*" is the lowest of the back rounded vowels; it is lower and less rounded than ô, and almost as open as ä. It is not a stable sound in general use in America. It occurs, often accidentally, in such words as *sorry*, *want*, *what*, and is consciously cultivated by many speakers in such words as *wash*, *lock*, *rod*. Most of us do not have it

in our vocabularies of sounds, but it may be well nevertheless to attempt to identify it. To pronounce a true **ŏ**, open the jaw a little wider than for **ô**, or else pronounce **ä** with the lips slightly rounded. See if you can make these three sounds in pronouncing the following sets of words:

ô	**ŏ**	**ä**
awe	ox	art
sawed	sod	sard
pawed	pod	pard
stalk	stock	stark
law	lock	lark
balks	box	barks
caught	cot	cart
daw	dock	dark

Webster's use of **ŏ** for such words as *not, hot, fog, dog, odd,* etc., indicates that they may be pronounced either with a slightly rounded vowel as described above, or with an unrounded **ä**, as in *arm, far, father.*

Note that **ŏ̂** is used to indicate either **ŏ** or **ô**. It is used for such words as *soft, often, cough, boss, song, long, wrong.*

ä as in *arm*

This sound is described as a *low back unrounded* vowel.

Note the spelling in *palm, hearth, stop, sergeant.*

Some variations in usage in pronouncing this sound were discussed under **ă** and **ŏ**.

The British pronunciation of *Derby, Berkeley, clerk* as **därby, bärkley, clärk,** is merely an instance of the failure of the spelling of some words to catch up with the pronunciation. *Star, smart, starve,* and many similar words were also formerly spelled with *e* and pronounced with **ĕ**.

Consult the dictionary for *almond, salmon, piano, drama, vase, suave, naive, gala, khaki.*

Practice the following words, making sure that the mouth is open wide enough for a clear pure vowel. It is

impossible to make a good ä with the teeth closed. Do not round the lips.

alms	calm	card	artist
arm	palm	lark	sparkle
arch	qualm	chart	varnish
ark	psalm	sharp	marvel

The rajah bargained sharply for father's parlor carpet.

The scarf's quality charmed to calmness the sergeant's sarcasm.

What wan watchers wander through the palm garden?

The armed parson darted his barbed shard at the starving shark.

THE CENTRAL VOWELS

û as in *urge*

This is generally known as a *high central* vowel and is variously pronounced by different speakers. In eastern and southern America, as in southern England, it is pronounced with the middle of the tongue high, and the point near the lower teeth. Elsewhere it is pronounced with the point of the tongue raised as for consonant *r*.

It is generally supposed that the difference between these two pronunciations depends upon whether the *r* is sounded, but the fact is that neither pronunciation is typically made up of a vowel plus *r*. That is, in both Boston and Chicago *burr* is pronounced as *b* plus a vowel. The addition of a real consonant *r* is rare. In General American the vowel has the quality of consonant *r*, but it is essentially an *r*-like vowel. Westerners who use this pronunciation habitually should not be dismayed by the horror of an occasional provincial Easterner who finds that this vowel has a different flavor beyond the Hudson River.

It is certainly not to be recommended that natives of one region cultivate the û of some other region. A dislike for either of these forms of the vowel is purely a matter of taste; nothing is to be gained by caricaturing the pronunciation you don't like, whether by pretending that the

Easterner's *bird* is not distinguishable from *bed*, or by distorting the western **û** through a lengthening and intensifying of its *r* quality.

In Webster this sound is marked **ûr** when accented, as in *burn*, *urge*, *turn*, and **ẽr** when unaccented, as in *father*, *augur*, *surprise*. This is true whether the spelling is with *u* or with some other vowel, as in *bird*, *verge*, *word*, *myrtle*, *earth*, *journal*, *liar*, *martyr*, *actor*. In the East and South **-ẽr** is pronounced as the neutral vowel, *loafer* rhyming with *sofa*.

In America there is a growing preference for the British pronunciation of such words as *necessary*, *dictionary*, *library*, *secretary*, which weakens the **ăr** or **ĕr** syllable to **ẽr** or suppresses it altogether, as **nĕs'-*e*s-ẽr-ĭ**, **dĭck'-shun-rĭ**, etc. Competent authorities recognize, however, that the prevailing pronunciation in America still preserves the purity of the vowels in these syllables and gives them a secondary accent; the adoption of the British fashion is likely to be regarded as an affectation.

Practice the following:

earn	firm	work	heard	factor	pervert
earth	third	worth	yearn	nadir	surprise
urge	girl	world	search	author	pertain
err	shirk	worm	learn	augur	pursue

The first word heard is learned by earnest work.
The whirling herd burst through the verdant myrtle.
The earnest nurse urged a firm nerve.
Search the churn for germs that lurk in curds.

a as in *among*

This is the "neutral" vowel that occurs *only in unaccented syllables*. It is described as *mid-flat slack*.

Though it is probably the most frequent vowel sound in the language there is no single standard diacritical mark to represent it. Webster represents it by a variety of markings, but the letter that stands for it is always printed in italics, as in **sōf*ȧ*, rēc*e*nt, pŏlĭc*y*, cŏnnĕct, cŏl*ŭ*mn**.

This is the vowel most commonly used in unaccented monosyllables such as *a, the, for, to, and, are, at, can, from, of, some,* etc. See "Gradation," page 91.

It should be clearly understood that this is a perfectly proper vowel, sanctioned by all the best authorities on English pronunciation. Teachers who instruct their students to avoid it, and force upon them an artificial elocutionary utterance which gives equal prominence to the vowels in all syllables, are only displaying their ignorance of the true nature of the language and establishing habits of speech that are definitely bad. Such speech is artificial and unnatural, and lacks all freshness and freedom; it is not more beautiful or pleasing than normal speech to any cultured ear, nor is it more intelligible. To substitute an unexpected strong vowel for a normally weak one only confuses and annoys one's hearers. Even in public reading and public speaking intelligibility is not gained by giving all syllables equal stress. The schoolboy who declaims, "Thee pres-er-va-tion of A-mer-i-can in-sti-tu-tions is im-per-a-tive," is making himself absurd and testifying to his teacher's ignorance. Let us encourage, both on the platform and off it, speech that is easy and fluent and natural.

Practice the following sentences with proper obscuration of the italicized vowels:

The preservation of American institutions is imperative.

A Christmas breakfast was obtained for the indignant gentleman.

William alone has been compelled to connect the telephone.

"The general result of ignoring the relation between distinct and obscure vowels is that the pupil is forced to acquire an artificial elocutionary language distinct from that of everyday life."

ŭ as in *sup*

This is the *low tense central* vowel generally called "short *u*," and commonly heard in *up, rust, lung, hull.*

Note its various spellings in *does*, *blood*, *touch*, *some*, *honey*, *hover*, *money*, *ton*, *among*, *double*, *tough*.

This sound is sometimes preferred in such words as *hurry*, *burrow*, *thorough*, *nourish*, *courage*, though most speakers use **û**.

In such words as *mongrel*, *constable*, *combat*, *bomb*, usage varies between **ŭ** and **ŏ**, the latter being generally heard in America.

Practice the following:

thus	son	such	love	luster
sup	none	touch	shove	nothing
rub	young	just	dove	mother
muck	wonder	gush	above	country

The ugly duck dug among the dusty shrubs for bugs.
The young hunter thrust his trusty gun under the brush.
The judge's cousin studied the Dutch lumber country.

The Diphthongs

In our discussion of the vowels we have already considered the *r* diphthongs, and the two partial diphthongs, **ā** and **ō**. There remain only the four full diphthongs.

ī as in *ice*

Though frequently represented by a single *i*, this is a double sound gliding from **ȧ** to **ĭ**, with the first sound stronger than the second.

It is variously spelled, as in *aisle*, *lie*, *fire*, *shy*, *choir*, *eye*, *height*, *guise*.

Consult the dictionary for *lichen*, *sacrifice*, *dynasty*, *reptile*, *agile*, *fragile*, *genuine*, *cowardice*, *favorite*, *quinine*, *inquiry*.

Practice the following:

ice	thine	tide	guide
aisle	vine	kite	night
idle	lime	sight	knife
iris	chime	height	dive

The tired giant filed tiles beside the fire.
The kind guide liked bright ice on quiet nights.
Ninety-nine knives slice rice at high tide.

ou as in *out*

This diphthong begins at or near **å** and ends at or near **o͝o**.

Webster's indicates it merely by **ou** without diacritical marking.

Sometimes it is spelled with *ow*, as in *cow*, *down*, *howl*.

Many speakers, especially in the South, make the beginning sound **ă** as in *at*. Such a pronunciation is considered dialectal by practically all authorities, and probably should be avoided. To correct this fault try beginning the sound with the open **ä** of *art*, thus:

ah, ah, ah, ah, out
ah, ah, ah, ah, ounce

Practice the following:

out	rouse	loud	vouch
oust	sound	gown	fowl
hour	down	hound	mouse
owl	town	yowl	bough

The hounds howl round our house.
Lowering clouds come down the mountain's brow.
The roused fowl pounced upon the cowering mouse.

oi as in *oil*

This diphthong consists of **ô** plus **ĭ**, and is represented in Webster's merely as **oi** without diacritical marking. It is often spelled *oy*, as in *boy*, *toy*, *oyster*.

In some dialects the first element is **å** rather than **ô**, so that *boil*, *roil*, *joist*, *hoist*, are pronounced *bile*, *rile*, *jyst*, *hyst*. Though this is not a modern corruption, but rather a survival of a common seventeenth-century pronunciation, it is nonetheless dialectal, and should be avoided.

Practice the following:

oil	noise	quoit	moist
joy	loin	hoist	toys
foil	join	broil	coin
voice	coil	point	soil

What noise annoys a noisy oyster?
Floyd boiled the soiled coins in oil.
Avoid noisy loiterers with boisterous voices.

u as in *use*

There are many varieties of this diphthong, but in general it may be regarded as beginning with **y** or **ĭ** and ending with **o͞o** or, chiefly when unaccented, with **o͝o**. The second element is generally stronger than the first.

Note these various spellings: *fuse, pew, view, cue, queue, feud, suit, you.*

After some consonant sounds the first element of this diphthong tends to disappear, leaving only **o͞o** or **o͝o**. When **ū** begins a word the initial **y** or **ĭ** is always heard, as in *use, union, usurp.* After a consonant which does not require the use of the front part of the tongue, such as *p, b, k, g, f, v, h, m,* the initial element is also sounded, as in *pure, beauty, cure, argue, few, view, huge, mute.* But after a consonant which does require the use of the front part of the tongue, like *s, z, t, d, n, l, r, sh, zh,* usage varies among cultured speakers, some pronouncing the initial **y** and some omitting it. Hence, do as you like about distinguishing between *due* and *do, sue* and *Soo, lute* and *loot.* No matter what purists say, **o͞o** instead of **ū** after these consonants is so common among cultured speakers as to be thoroughly respectable. Typical of words in this class are *suit, resume, tune, duty, new, blue, chew, juice.*

The initial **ĭ** or **y** after *r* has practically disappeared, and any attempt to insert it in *rude, rule, fruit* is pretty sure to be ridiculous.

When **ū** occurs before *r*, as in *cure, pure, fury, nature,* the

o͞o is lowered to o͝o, though the dictionary marking remains ū.

Unaccented ū, as in *unite, nature, emulate,* is generally marked ů, and its o͞o element is also generally lowered to o͝o. After *t* or *d*, and sometimes after *s* and *z*, the *y* element in an unaccented ů combines with the preceding letter to form **sh** or **zh**, as in *nature, verdure, usual, visual.* In Webster's this combination with *t* or *d* is indicated by linking the consonant to the vowel, thus, t͡ů, d͡ů. The reason for this modification in these sounds has been explained in the discussion of assimilation (page 94).

Consult the dictionary for *coupon, culinary, legume, Butte, Teuton, garrulous.*

Practice the following:

use	mute	huge	tune	suit	June	blue
unit	music	human	tube	suet	jewel	glue
uvula	mutual	hue	stew	assume	jury	slew
usual	pupil	cube	due	Zeus	new	bruise
fuse	pewter	cue	dude	resume	neuter	crew
fuel	pure	cure	duty	presume	nuisance	crude

The stupid student assumed the news was due Tuesday.

The mutual bureau viewed the dubious usury with suitable tumult.

The fuming tutor resumed the tune of the musing musician.

The Consonants

STOP SOUNDS

Characteristically a stop consists of a closure of the vocal passage by means of the lips or tongue, a brief pause while the breath accumulates behind this dam, and then a puff or explosion when the dam is released. But in the actual flow of speech all three of these phases are seldom present. When a stop occurs at the end of a phrase the final release may be omitted; but, strange to say, this abbreviation of the sound does not prevent us from identifying it. The explosion is not the essential part of it. For instance, *sip,*

sit, and *sick* all end with different stops; but if you pronounce these words in succession, leaving the lips or tongue in the closed position and omitting the puff or explosion that normally accompanies the release, it will still be possible for a listener to identify them. So also if the closure is omitted and only the release is heard, the sound is distinct, as may be proved by beginning *pay* or *boy*, with the lips already closed.

It follows from this that when two stops occur together as in *sacked* (**săkt**) only one closure and one release are necessary. That is, we hear the closure of the tongue for *k*, and then the release for *t*. And similarly with other combinations: *pt* in *apt*, *bd* in *robbed*, *dk* in *redcoat*, *tb* in *setback*, *td* in *hot dog*, *kg* in *background*. In normal speech an attempt to make two distinct explosions in such combinations sounds labored and pedantic.

Remembering that *t*, *d*, *n*, *l*, and *r* are all made with the tongue against the teethridge, note that when *t* or *d* is followed by *n*, *l*, or *r* the release is not complete. In *settle*, for instance, in going from *t* to *l*, only the edges of the tongue are released, the point remaining in contact; for *tr* in *try*, the reverse takes place, the point of the tongue being released and the edges remaining in contact. For *tn* as in *cotton* (**kŏt'n**) the tongue is not released at all; the explosion takes place through the nasal passage when the velum is released from the back wall of the mouth. Study the action of your vocal organs in the following combinations: *dn* in *sudden*, *tn* in *certain*, *dl* in *paddle*, *tr* in *matter*, *dr* in *bidder*, *bm* in *rob me*, *pm* in *stop 'em*, remembering that in such words *m*, *n*, *l*, and *r* sometimes form syllables unassisted by a vowel. Such pronunciations with syllabic *n*, *l*, *r* are quite acceptable in colloquial speech, but generally not recommended in formal speech, as in reading poetry.

For a double-letter spelling, as in *better*, *upper*, *robber*, *ladder*, only one stop is pronounced; this is true even in such combinations as *bet twice*, *ripe pears*, *rib-breaker*, *bookcase*, *mad dog*, *dog gone*. In such cases the closed posi-

tion is held for a short interval, but there are never two explosions, except in the most formal and deliberate speech.

p as in *pipe*

The sound **p** is a *voiceless lip stop.*

Since **p** and **m** are both formed with closed lips it frequently happens that a **p** is formed as the lips separate following an **m.** In some words the *p* is present in modern spelling, as in *empty, glimpse, Tompkins*; but it is absent in others, though often plainly heard, as in *warmth, comfort, Tomkins, something.* This is a natural phonetic development; there is no point in avoiding a **p** because it does not happen to have been adopted in the spelling.

Note that *p* is silent in *corps, cupboard, clapboard, receipt, raspberry, psalm, psalter, pneumatic, pneumonia, pseudo, ptomaine.*

Practice the following:

Pot, pen, pod, rap, lip, top, supper, maple, dimple.
Papa jumped the rope hippity, hippity, hop.
Peter Piper picked a peck of pickled peppers.

b as in *bib*

This is the *voiced lip stop*, corresponding to voiceless **p.**

The development of a *b* after *m* in some words parallels that of *p* discussed above, but in such cases *b* has now universally been adopted in the spelling. The following words formerly had no *b*: *thimble, humble, timber, slumber, bramble.*

In the following words *b* is silent: *debt, doubt, subtle, bomb, dumb, lamb, crumb, comb, limb, climb*, etc.

Practice:

Barn, boy, beet, stab, ebb, rob, rubbed, sobbed, ribbed, babble, ramble, cabin.
Bob buys buns, bacon, beans and butter.
Nimble rabbits robbed suburban berry bushes.
Crabs hobbled by a rubber tube on the beach's bare pebbles.

t as in *top*

This is the *voiceless tongue-point alveolar stop*, corresponding to voiced **d**.

The point of closure should be on the teethridge. If the tongue is placed so low that it touches the teeth a *th* results. Spanish *t* and *d* characteristically are formed with this lower position so that the final *d* in *Madrid* sounds to us like *th*.

The various spellings for *t* are illustrated in *tie, butt, Thomas, rapped, eighth.*

When *t* occurs between two vowels as in *matter*, there is a lazy tendency to voice it into a sound similar to *d*, or trilled *r*; but it is best to avoid this in formal speech. Try making a distinct voiceless *t* in the following exercise:

> Oh, what is the matter, and what is the clatter?
> He's glowering at her, and threatens a blow;
> Oh, why does he batter the girl he did flatter,
> And why does the latter recoil from him so?

In the following words *t* is silent: *Matthew, mortgage, chasten, christen, fasten, glisten, listen, bristle, castle, whistle, chestnut, often*, etc. And commonly in such combinations as *sit down, must go, next door, last night.*

Since *n* and *t* have the same tongue position *t* is generally heard after *n* in such words as *hence, since, tenth.* Many careful speakers do not distinguish between *sense* and *cents, presence* and *presents, mince* and *mints, chance* and *chants.*

After a voiceless consonant the past tense ending *-ed* is always pronounced **t**, as in *wished, missed, slipped, kicked, coughed.*

In many words *ti* has the sound of *sh*, as in *martial, partial, ambition, patience.*

Consult the dictionary for *hautboy, waistcoat, depot, buffet, ballet, chalet, valet, parquet.*

Practice:

Tar, toe, tall, let, shut, slot, button, pattern, until.
Nettle, cattle, battle, shuttle, beaten, threaten, kitten, lighten.
Teacher taught Tom that ten and two are twelve.
For she is such a smart little craft—
Such a neat little, sweet little craft—
Such a bright little, tight little, slight little, light little,
Trim little, slim little craft.

d as in *did*

This is the *voiced tongue-point alveolar stop*, corresponding to voiceless **t**.

After a vowel or a voiced consonant the ending *-ed* is pronounced **d**, as in *staged, showed, sinned, filled*. The scansion of verse often requires two syllables in such words. *Learned, dreamed, burned, spilled, spelled*, are pronounced with either **d** or **t**, and they are sometimes *spelt* with *t*. But *kilt* for *killed* is not correct.

After *n* or *l*, and before some consonants, *d* is often silent, as in *sounds, ends, friends, fields;* but this is proper only in familiar speech.

Before most sounds the *d* in *and* is regularly silent when the word is not stressed, as *up an' down, in an' out, here an' there.*

In such phrases as *I used to sing*, where *used* means "accustomed to," *d* is silent, being assimilated to the following *t*.

Remember that *d* in combination with **y** or **i** is generally assimilated to **zh**, as in *verdure, cordial, soldier.*

In the following words *d* is regularly silent: *Wednesday, handkerchief, handsome;* and in informal and rapid speech, in *grandfather, friendship, landscape, handful*, etc.

Practice:

Day, do, down, fad, lid, mud, leader, radish, ladder.
Ebbed, ribbed, sobbed, rubbed, armed, seemed, roamed, fumed.

Bathed, wreathed, clothed, mouthed, carved, waved, grooved, nerved.

Sudden, widen, maiden, gladden, garden, hidden.

Muddle, riddle, paddle, middle, model, girdle, peddle.

k as in *kick*

This is the *voiceless tongue-back velar stop*, corresponding to voiced **g**.

It is the sound found under various spellings in *keep, call, choir, chemist, acquire, liquid, accent, tax, black.*

Note that *c* is often pronounced **k**, that *qu* is always pronounced **kw** or **k**, and that *x* when it follows an accented vowel, or precedes a voiceless sound, is generally pronounced **ks**: *cat, card, queen, unique, exit, expect.*

In initial *kn*, *k* is uniformly silent: *knee, knob, knife, knew, knot, knowledge*, etc.

Consult the dictionary for *schedule, cham, flaccid, victuals, indict, arctic, corpuscle, luxury, blackguard, archangel.*

In such words as *accord, acclaim, account*, only one **k** is sounded.

Practice:

Key, car, cold, lack, neck, duck, echo, picnic, picture.

Cream, crow, crawl, scrape, scribe, scrub, ankle, tackle, circle.

Cask, desk, frisk, sulk, milk, elk, darken, taken, broken.

Flax, coax, vex, quail, queen, quart, frequent, request, acquaint.

Think, bank, clank, thinking, banking, clanking.

g as in *gag*

This is the *voiced tongue-back velar stop*, corresponding to voiceless **k**.

Various spellings are illustrated in *go, guess, egg, aghast, exact, vogue.*

The contact of the tongue with the roof of the mouth is farther forward for **k** and **g** before a front vowel than before a back vowel. Compare *keep* with *coop*, *geese* with *goose.*

Initial *g* before *n*, or *g* followed by *m* or *n* at the end of a syllable, is nearly always silent, as in *gnat, gnaw, gnarled, reign, sign, phlegm, diaphragm, champaign.*

Consult the dictionary for *suggest, poignant, physiognomy, languor.*

Practice:

Garb, gay, gold, beg, dog, drag, rugged, frigate, bugle.

Great, group, grill, struggle, giggle, eagle, lagged, flogged, rigged.

Sags, figs, rugs, exist, examine, exhort, auxiliary.

THE NASALS

m as in *maim*

This is the *voiced lip nasal*, corresponding in lip position to the stops **p** and **b**.

Occasionally **m** forms a separate syllable, as in some pronunciations of *rhythm, prism, chasm.*

There is a strong tendency in American speech to allow **m** and the other nasals, **n** and **ng**, to affect the vowels that adjoin them. Pronounce *mine* and *bide* slowly and with careful attention to the vowels, and note whether the **ī** in *mine* has a nasal quality. Excessive nasalization of this kind is to be avoided. In the following pairs of words try to maintain the same vowel quality in each: *bed, men; sick, sink; dude, noon; big, Ming; had, hand; buddy, money; hub, hum.*

Practice also:

Mar, may, meet, moon, him, some, dime, summer, command, dreaming.

Armed, crammed, seemed, combed, roomed, charmed, tramp, pump, hemp.

Smart, smile, smith, smite, climbs, homes, climes, dreams.

n as in *nine*

This is the *tongue-point alveolar nasal*, corresponding in tongue position to the stops **t** and **d**.

This consonant also may form a syllable by itself without the presence of a vowel, as in *cotton, prison, often,* pronounced *cot'n, priz'n, of'n.* These are standard pronunciations, as the dictionary will show.

The presence of a lip stop next to *n* will sometimes cause it to be assimilated to **m**, as in *up 'm down* for *up and down, grampa* for *grandpa, bymby* for *by and by.* Such pronunciations are allowable only in very familiar speech.

When *n* follows *m* in the same syllable it is regularly silent, as in *hymn, autumn, condemn, damn.*

Practice:

Name, noon, nap, den, sun, coin, honor, minor, dinner.
Month, seventh, saint, bent, land, bound, ruined, trains, fins.
Raisin, reason, listen, beaten, frighten, kitten, hidden, leaden, widen.

ng as in *sing*

This is a single sound, the *tongue-back velar nasal,* corresponding in tongue position to the stops **k** and **g**. It differs from **g** in that the velum is dropped, thus allowing the sound to escape through the nose.

The spelling *ng* sometimes stands for this sound alone and sometimes for **ng** plus **g**. In *singer, ringing, banging* only **ng** is heard; but *finger, anger, hunger,* have both **ng** and **g**, being pronounced *fing-ger, ang-ger, hung-ger.*

In some words an *n* stands for **ng**, as in *ink, uncle, anchor, instinct,* pronounced **ingk, ungk'l, angker, instingkt**. Here the **n** has been assimilated to the **k** which follows it.

There seems to be no dependable rule for this phenomenon. Both **ng** and **g** are sounded in *congress, congregate, Congo,* but only **n** followed by **g** or **k** in *congratulate, congruity, bronchitis, increase*; both pronunciations are permissible for *concord, concave, incubus, inquest, linguistic.* A **k** may or may not be sounded after **ng** in *strength, length, blinked, instinct,* and some other words. But its insertion

in some others, as *singing*, *nothing*, *king* (*singkingk*, *nothingk*, *kingk*) is universally condemned. The substitution of **n** for **ng** in *strength* and *length* is also to be avoided.

The "dropping of the g" in *singing*, *coming*, *going*, etc., is really a substitution of **n** for **ng**. It is quite common even among cultured speakers in both England and America, but probably should not be encouraged.

Practice the following words, making sure that you hear the **ng** whether it is spelled *ng* or not:

Sting, sang, lung, strong, morning, running, leaving, reading.

Clinging, banging, bringing, singing, swinging, stinging, wringer.

Sink, rank, trunk, banker, ankle, anchor, monkey, function.

Hunger, tangle, longer, strongest, mingle, jungle, linger, language.

THE FRICATIVES

f as in *fife*

This is the *voiceless lip-teeth fricative*, corresponding to voiced **v**. Both are made by forcing the breath out between the upper teeth and lower lip.

Various spellings are illustrated by *foe*, *off*, *rough*, *phonetic*.

The spelling *gh*, which has come down from early English, is often silent, as in *through*, *though*, *light*, *thought*; when it is not silent it is generally pronounced **f**, as in *laugh*, *rough*, *cough*, *tough*.

Consult the dictionary for *diphthong*, *diphtheria*, *hiccough*, *nephew*, *lieutenant*.

Practice:

Fame, feel, food, fit, fan, few, five, foil, fowl.

Graph, half, leaf, loaf, slough, sough, rough, tough, enough.

Orphan, hyphen, telephone, symphony, rafter, wafer, camphor.

v as in *vine*

This is the *voiced lip-teeth fricative*, corresponding to **f**.

It is variously spelled, as in *voice, flivver, Stephen, of.*

The plurals of words ending in *f* are sometimes formed with **v**, as in *wife, wives; life, lives; loaf, loaves.* But some retain the **f**, as *griefs, laughs, sniffs*; and some plurals have two forms, as *hoofs, hooves, scarfs, scarves.* In such cases the pronunciation always follows the spelling.

The fact that *have* in some contexts is pronounced like *of* suggests that one should be patient with schoolboys who write, "I could of done it."

Practice:

Vain, veal, vote, van, view, vow, verse.
Have, live, love, rave, move, cove, of.
Vivid, evade, revive, every, invalid.
Give me a taste. Leave me alone.

th as in *thin*

This is the *voiceless tongue-teeth fricative*, corresponding to the voiced **th** as in *then.* Both are made by forcing breath between tongue and teeth. Each is a single sound though always spelled with two letters. In Webster's the voiced sound has a line drawn through the letters, **th**.

There is no dependable rule for determining when this sound is voiced and when it is voiceless. Some nouns ending in voiceless **th** have the voiced form in the plural, as *paths, baths, oaths;* others retain the voiceless form: *healths, fifths, months.* Some others have both forms.

In a few words of Latin and French origin, as *Thomas, Thompson, thyme, Thames,* the *th* is still pronounced **t**, as it always was in those languages.

Note that *highth* and *drouth* end with **th**, and that the alternate forms *height* and *drought* end with **t**. Both forms are acceptable.

Practice:

Thaw, think, theft, thigh, thong, thimble, thump.

Moth, wrath, tooth, worth, doth, myth, health, wreath.

Author, method, ether, pathetic, sympathy, panther, wealthy.

Theophilus Thistle, the thistle-sifter, thrust three thousand thistles through the thick of his thumb.

th as in *then*

This is the *voiced tongue-teeth fricative.*

All pronouns spelled with *th* have the voiced **th**: *they, thy, their, them, this, that,* etc.

Sometimes verbs are distinguished from nouns by voicing the *th,* as in *teeth, teethe; cloth, clothe; bath, bathe.*

Practice:

Thou, though, this, thine, them, then.

With, scythe, soothe, blithe, clothe, breathe.

Feather, neither, bather, bother, lather, smother, weather, farthing.

Baths, oaths, truths, wreaths, bathed, breathed, writhed, mouthed.

s as in *sip*

This is the *voiceless tongue-blade alveolar fricative,* corresponding to voiced **z.**

As explained above (page 83) the *s* sound can also be made by placing the point of the tongue just back of the opening between the teeth. Those who have a whistling *s* or a lisp should try both positions. A lisp is generally caused by allowing the tongue to touch the upper teeth, thus making **th**; it can usually be cured with care and practice.

There are various spellings for **s**, as in *so, miss, cell, scene, tax.*

The *s* is silent in *corps, chamois, rendezvous, debris, bourgeois, isle, island, aisle, Des Moines,* and sometimes in *Louisville, St. Louis,* and *Arkansas.*

Is normally is pronounced **iz**, but when contracted to *s* it is pronounced **s** after a voiceless consonant, as *that's fine,*

Dick's here, the top's down, the knife's sharp. This is true also of *s* as a sign of a plural or possessive.

Practice:

Saw, soon, sap, cede, civic, scythe, citron, cycle, scissors.
Loss, lass, stress, face, ice, mince, purse, grease, loose.
Lesson, muscle, fasten, rescue, mast, west, thrust, leased, missed.
Steps, cuffs, fifths, frets, posts, nests, crusts, roasts, scrap, spruce.
Scoff, scare, scale, skirt, casks, desks, risks, masks, flasks.

z as in *zone*

This is the *voiced tongue-blade alveolar fricative*, corresponding to voiceless **s**.

Various spellings are represented by *zeal, dizzy, news, examine, Xerxes.*

Note especially the **z** sound of *s* in such often-used words as *is, has, was, does, as, says, his, goes.*

A single final *s* is regularly pronounced **z** when it follows a voiced consonant or a vowel, as *robes, beds, dogs, lives, bars, bells, trams, pans, songs, hoes, boys*, etc. This includes the inflectional *s* used to denote plurals, possessives, and the third person singular of verbs.

In some words the voicing of an *s* makes the difference between a verb and a noun or adjective, as in *use, abuse, loose* (*lose*), *house, close.*

Practice:

Zone, zeal, zero, zinc, zenith, bees, buzz, please, prize, reads.
Measles, frozen, lazy, wisdom, music, reason, desert, crimson.
Weaves, hives, truths, clothes, hems, alms, teased, dozed.
Logs, sags, nails, hills, eggs, figs, exalt, exhaust, auxiliary.

sh as in *show*

This is the *voiceless tongue-blade and -front alveolo-palatal fricative*, corresponding to voiced **zh**. As previously explained, the sound is made by forcing the breath through a wide channel between the front part of the tongue and

the roof of the mouth and gums. It is important to note that it is similar in position to **y**.

Various spellings are represented by *shoe*, *chair*, *chef*, *sure*, *racial*, *ocean*, *righteous*, *ratio*, *nausea*, *mansion*, *luscious*, *nature*, *anxious*.

If you will examine all these words in which **sh** occurs, you will find that in every case, except the first three, it is derived from a combination of **t** or **s** with **y** (remember the similarity of **y** and **ĭ**). For example, in *sure*, **s** is followed by the **y** of the diphthong **ū**. In *racial*, **s** (*c*) is followed by **ĭ**. In *righteous*, **t** is followed by **y** in *eous*, pronounced **yŭs**, etc.

From the diagrams on page 83 you will see why the tongue in going from the **t** or **s** position to the **y** position almost inevitably slips into the **sh** position. Or if you will try to articulate rapidly a **ty** or **sy** combination followed by a weak vowel you will find that almost unavoidably you form **sh**. Try it on the words and phrases given under assimilation on page 95. That is, say very rapidly, *miss you*, *miss you*, *miss you*, *miss you*, etc.

The combination **tsh**, heard in *chair*, *child*, *chime*, is considered a single sound by some phoneticians, the voiced form being **j** as in *jar*. We shall consider it here as merely a close combination of **t** and **sh**.

Practice:

Shaw, shut, shell, shop, fish, bush, crush, dash, wash.

Motion, vicious, precious, fashion, vacation, nation, mission, discussion.

These words have **tsh**:

Chop, charm, chair, chart, choice, botch, stitch, reach, touch, starch.

Merchant, Richard, peaches, kitchen, creature, righteous, future.

zh as in *vision*

This is the voiced equivalent of **sh**.

It has various spellings; *azure*, *measure*, *glazier*, *usual*, *fusion*, *cordial*, *equation*, *luxurious*, *range*, *rouge*. Though

represented in dictionaries as **zh** it is never apparently spelled with these letters.

This sound never occurs at the beginning or end of a native English word except when preceded by the **d** sound, as in *judge*, pronounced **dzhŭdzh**. This explains our difficulty with such French words as *rouge, garage, gendarme*, where *g* stands for **zh** without a preceding **d**. The sensible thing to do with *garage* would be to follow British practice and rhyme it with *carriage*. The usual spelling for this combination with **d** is either *j* or *g*, as in *jar, gem, edge, reject*. Webster represents the sound by **j**.

Consult the dictionary for *malinger, margarine, gibber, camouflage, tedious*.

Practice:

Vision, division, erosion, collision, usual, usury, invasion.

Elusion, seizure, pleasure, measure, explosion, intrusion, composure.

These words have **dzh** or **j**:

Jar, jolt, job, germ, age, edge, badge, bridge, dodge, sage, spinach.

Major, injury, cordial, soldier, modulate, individual, grandeur.

wh as in *when*

This is the *voiceless lip-velar glide*, made with lips rounded and tongue raised as for **o͞o**, then gliding to the following vowel. Some speakers make it a voiceless **w**; others, **h** plus **w**. Webster indicates the sound as **hw**.

In British speech **wh** is pronounced as **w**, there being no distinction between *whale* and *wail*, *when* and *wen*. But in America the distinction is standard, and should be preserved.

Note that in *who* and *whole*, *wh* stands for **h**.

Practice:

What, whale, where, whisk, wheat, whence, whether.

Nowhere, anywhere, somewhat, meanwhile, bobwhite, millwheel.

w as in *way*

This is the *voiced lip-velar glide*, corresponding to voiceless **hw**.

Notice in a mirror the action of the lips in pronouncing *we, watch, wood.*

A **w** is never sounded before a consonant, or at the end of a syllable, except when it is vowelized to form part of a diphthong, as in *how, brow, power.*

In many words *w* is silent, as *wring, wrist, sword, write, answer, hawk, bowl, draw, know, two, who,* and often in *Greenwich.*

Note that *one* and *once* begin with **w**; that it is represented by *u* in *language, persuade, quart*; and that it appears rather unaccountably in *choir.*

Practice:

Way, weed, walk, wag, west, will, wear, wound, wind.
Reward, wayward, herewith, woodwork, bewitch, award.

h as in *hat*

This is a *glottal fricative.* It is formed by friction of air between the vocal cords while the mouth is shaped for the sound which follows. It is normally voiceless, and it occurs only at the beginning of a syllable.

Though *h* is pronounced in many words in which it was formerly silent, there are still many in which it is silent, as *heir, honor, hour, honest, forehead, shepherd, exhaust, exhibit, exhort.* Usage varies among good speakers in *humble, human, herb, vehicle, Chatham, Birmingham,* etc.

In pronouns beginning with *h,* the letter is regularly silent when the pronoun is unstressed. In "He said he would go," *h* is normally pronounced in the first *he,* but not in the second. Such pronunciations as "We met 'er," "I saw 'is face," "I told 'im to wait," are standard in colloquial speech, and it is unwise to try to schoolmaster them out of use.

Practice:

Hay, hoe, who, how, hook, hair, hoist, hew, hum.
Rehearse, prohibit, inherit, abhor, behind, behave, inhuman, enhance.

OTHER CONTINUANTS

l as in *lull*

This may be described as a *voiced tongue-point alveolar lateral*, the tongue touching the teethridge as for **t**, **d**, and **n**, but the edges being free so that the breath passes around them.

The sound of **l** varies widely in different contexts. Before a vowel or after a front vowel the sound is said to be "clear," while after a back vowel it is "dark." Compare your **l's** in *let, fill, fool.* Both light and dark **l's** are correct in their proper places, but beware of beginning a word with dark **l** (**ŭl-lĕt** for *let*) or allowing the dark **l** to run so far down the throat that it gives a gulped or strangled effect.

An **l** may be syllabic, as in **sĕt'l, lĭt'l, pŭz'ld** (*settle, little, puzzled*). Do not attempt to pronounce such syllables as **tŭl**, or **ŭld**. They properly have no vowel.

Note the silent *l's* in *walk, folk, balm, should, could, would, calf, half, solder, Lincoln, colonel, almond, salmon,* and sometimes in *golf.* Beware of omitting *l* in *million, William, billion* (**mĭ-yŭn**, etc.).

Practice:

Low, lea, lay, load, lair, loin, tell, pull, shall, pail, well.
Silver, delight, olive, valley, lily, miller, million, William.
Play, blow, flat, slim, purple, pebble, waffle, whistle, settle, riddle, hazel.
Help, shelf, health, false, pulse, elm, realm, valve, halt, yield.

r as in *red*

As generally heard in America, this sound may be described as a *tongue-point fricative* or *semi-vowel.* Some

phoneticians consider it more a vowel than a fricative; that is, they say that the tongue point does not come close enough to the palate to cause friction. Generally the tip is "retroflex," or turned up, which makes this sound unlike all the other vowels. It may be well described as a glide from û to the following sound.

Naturally, then, the vowel varies widely in different regions and with various speakers, but all forms of it are easily recognized as **r**. Most authorities differentiate initial **r**, as in *red*, and final **r**, as in *her*, but acoustically they are so nearly alike that we shall treat them here as one sound.

In the Eastern and Southern regions, *r* following a vowel is generally either omitted, as in *far*, *card*, or becomes the neutral vowel ẽ, as in *here*, *there*. But if the word following final *r* begins with a vowel, a so-called "linking *r*" is pronounced. That is, *r* is pronounced in "far away," but not in "far lands." Some Easterners add an "intrusive *r*" to a word that ends with a vowel, as *idear*, *sawr*, for *idea*, *saw*, but this is generally condemned.

There are, then, two acceptable pronunciations for words with final *r*, as *car*, *here*, *were*; but in indicating the pronunciation Webster always includes the *r*.

Pronunciations like *warsh* for *wash*, *winder* for *window*, *feller* for *fellow*, or *bust* and *cuss* for *burst* and *curse*, are to be avoided.

Such spellings as *kinder* for *kind of* in dialect stories, and the use of *er* to express hesitation (*I-er-don't know*), indicate the Eastern pronunciation with a neutral vowel, not General American *er*.

When *r* occurs between vowels it is probably best to consider it a consonant attached to the following vowel rather than as ẽr, forming an *r*-diphthong with the preceding vowel. That is, say *ve-ry*, *ca-ry* (carry), *sto-ry*, rather than *ver-y*, *car-y*, *stor-y*. This makes the *r* less obtrusive, and certainly less offensive to eastern ears.

In all regions *r* is generally silent in *surprise*, *worsted* (cloth), *governor*.

Practice:

Rye, reap, ray, row, road, roof, rat, fair, pure, fire, hour, where.

Carry, fiery, starry, very, fairy, foreign, bearing, roaring, oral.

Arm, hard, quart, birch, farm, barn, gorge, pork, fort, forth.

Pray, brag, free, throne, trip, try, draw, stray, shriek.

y as in *yet*

This is a *voiced tongue-front palatal semi-vowel*, or *glide*. It is made by the glide of the tongue from a position similar to that for ĭ, to the vowel that follows, for the sound is always followed by a vowel. The *y* at the end of a word, as in *city*, *boy*, *sky*, is a vowel.

Note how *y* is represented by various spellings in the following words: *youth*, *union*, *use*, *opinion*, *onion*, *feud*, *vignette*.

A **y** should not be sounded after the *l* in *column*.

Practice:

Yet, you, yawn, yield, yearn, yoke, young.

Beyond, vineyard, behavior, spaniel, peculiar, genial, million.

EXERCISES

1. Try pronouncing the following phrases in three different ways. First, with assimilation so excessive as to be slovenly; second, with a precision so exact as to be pedantic; and third, with a mean between these two extremes that seems suitable for ordinary colloquial use.

How do you do?

What should I ḳnow about it?

Do you know her?

Where are you going to go?

It is a fine day.

Have you got your lesson?

Please shut your books.

We are out of the way.

2. Explain how *journal* could be derived from *diurnal*.

3. *Thimble*, *humble*, *slumber*, *timber* formerly were spelled without *b*. Can you explain how a *b* got into these words?

4. Does *dreamt* make a perfect rhyme with *tempt*? Why?

5. What similarity between *b* and *v* accounts for the English pronunciation (Havana, Cordova) of Spanish *Habana, Cordoba.*

6. Do the letters *ng* have the same sound in *longer, singer, England*?

7. Do *dead, bury, said, again* have the same vowel?

8. Do *England, busy, pretty, women* have the same vowel in their accented syllables?

9. Why does the normal **z** of *is* in "There's John" become **s** in "That's John"?

10. Should the two *u's* in each of the following words be pronounced alike? *future, usual, usury, mutual, uvula.*

11. Does the *a* in *postman* have the same quality as the *a* in *manly*?

12. How does *s* in *pigs* differ from *s* in *picks*? Why?

13. How do the sounds of the past tense ending *-ed* for *play, note, work* differ from each other? Why?

Test Questions on Pronunciation

1. Am I sufficiently careful of my pronunciation?
2. Am I too careful, so as to give an impression of labored nicety?
3. Do I take proper responsibility for the pronunciation of my pupils?
4. Do I read dictionary markings accurately?
5. Do I consult a dictionary when in the least doubt about the pronunciation of a word?
6. Do I assume that spelling is a guide to pronunciation?
7. Do I observe accurately the pronunciation of cultured speakers on the stage, screen, radio, and in person?
8. Are my lips, jaws, and tongue sufficiently flexible for good pronunciation?
9. Do I make proper distinctions among vowel sounds? Do I keep them on the periphery of the vowel diagram, or do they all drift in toward the central position?
10. Is my classroom speech too formal or too informal?
11. Does my pronunciation conform to that of the region in which I live?
12. Am I trying to force on my pupils an alien pronunciation on the assumption that it is superior to their own?

13. Do I allow the proper obscuration of unaccented vowels, or do I insist that they be pronounced as in accented syllables?
14. Do I insist on a vowel where the normal pronunciation is with a syllabic *l*, *m*, *n*, or *r*?
15. Do I permit the assimilations of one sound to another which are approved by good speakers?
16. Do I permit nasal consonants to nasalize my vowels?
17. Do I round the lips sufficiently for back vowels?
18. Do I pronounce stop sounds distinctly, but without a conspicuous explosion?
19. Are the fricatives correctly formed and clearly distinguishable from one another?
20. Are my *r's* conspicuous in the community in which I live?

Selections for Articulation Drill

The following songs from the Gilbert and Sullivan operas furnish admirable material for articulation practice. Speak them with animation, with marked rhythm, with formal, not colloquial pronunciation, and with as much speed as intelligibility will allow.

"The Dream Song" from *Iolanthe*

When you're lying awake with a dismal headache, and repose is taboo'd by anxiety,
I conceive you may use any language you choose to indulge in, without impropriety;
For your brain is on fire—the bedclothes conspire of usual slumber to plunder you:
First your counterpane goes, and uncovers your toes, and your sheet slips demurely from under you;
Then the blanketing tickles—you feel like mixed pickles—so terribly sharp is the pricking,
And you're hot, and you're cross, and you tumble and toss till there's nothing 'twixt you and the ticking.
Then the bedclothes all creep to the ground in a heap, and you pick 'em all up in a tangle;
Next your pillow resigns and politely declines to remain at its usual angle!

Well, you get some repose in the form of a doze, with hot eyeballs and head ever aching,
But your slumbering teems with such horrible dreams that you'd very much better be waking;
For you dream you are crossing the Channel, and tossing about in a steamer from Harwich—
Which is something between a large bathing machine and a very small second-class carriage—
And you're giving a treat (penny ice and cold meat) to a party of friends and relations—
They're a ravenous horde—and they all came on board at Sloane Square and South Kensington Stations.
And bound on that journey you find your attorney (who started that morning from Devon);
He's a bit undersized, and you don't feel surprised when he tells you he's only eleven.
Well, you're driving like mad with this singular lad (by the by, the ship's now a four-wheeler),
And you're playing round games, and he calls you bad names when you tell him that "ties pay the dealer";
But this you can't stand, so you throw up your hand, and you find you're as cold as an icicle,
In your shirt and your socks (the black silk with gold clocks), crossing Salisbury Plain on a bicycle:
And he and the crew are on bicycles too—which they've somehow or other invested in—
And he's telling the tars all the particu*lars* of a company he's interested in—
It's a scheme of devices, to get at low prices all goods from cough mixtures to cables
(Which tickled the sailors), by treating retailers as though they were all vege*ta*bles—
You get a good spadesman to plant a small tradesman (first take off his boots with a boot-tree),
And his legs will take root, and his fingers will shoot, and they'll blossom and bud like a fruit-tree—
From the greengrocer tree you get grapes and green pea, cauliflower, pineapple, and cranberries,
While the pastrycook plant cherry brandy will grant, apple puffs, and three-corners, and Banburys—

The shares are a penny, and ever so many are taken by Rothschild and Baring,
And just as a few are allotted to you, you awake with a shudder despairing—
You're a regular wreck, with a crick in your neck, and no wonder you snore, for your head's on the floor, and you've needles and pins from your soles to your shins, and your flesh is a-creep, for your left leg's asleep, and you've cramp in your toes, and a fly on your nose, and some fluff in your lung, and a feverish tongue, and a thirst that's intense, and a general sense that you haven't been sleeping in clover;
But the darkness has passed, and it's daylight at last, and the night has been long—ditto ditto my song—and thank goodness they're both of them over!

"The Major-General's Song" from *The Pirates of Penzance*

I am the very model of a modern Major-General,
I've information vegetable, animal, and mineral,
I know the kings of England, and I quote the fights historical,
From Marathon to Waterloo, in order categorical;
I'm very well acquainted too with matters mathematical,
I understand equations, both the simple and quadratical,
About binomial theorem I'm teeming with a lot o-news—
With many cheerful facts about the square of the hypotenuse.
I'm very good at integral and differential calculus,
I know the scientific names of beings animalculous;
In short, in matters vegetable, animal, and mineral,
I am the very model of a modern Major-General.

I know our mythic history, King Arthur's and Sir Caradoc's,
I answer hard acrostics, I've a pretty taste for paradox,
I quote in elegiacs all the crimes of Heliogabalus,
In conics I can floor peculiarities parabolous.
I can tell undoubted Raphaels from Gerard Dows and Zoffanies,
I know the croaking chorus from the *Frogs* of Aristophanes,
Then I can hum a fugue of which I've heard the music's din afore,
And whistle all the airs from that infernal nonsense *Pinafore*.
Then I can write a washing bill in Babylonic cuneiform,
And tell you every detail of Caractacus's uniform;

In short, in matters vegetable, animal, and mineral,
I am the very model of a modern Major-General.

In fact, when I know what is meant by "mamelon" and "ravelin,"
When I can tell at sight a chassepôt rifle from a javelin,
When such affairs as sorties and surprises I'm more wary at,
And when I know precisely what is meant by "commissariat,"
When I have learnt what progress has been made in modern gunnery,
When I know more of tactics than a novice in a nunnery:
In short, when I've a smattering of elemental strategy,
You'll say a better Major-Gener*al* has never *sat* a gee—
For my military knowledge, though I'm plucky and adventury,
Has only been brought down to the beginning of the century;
But still in matters vegetable, animal, and mineral,
I am the very model of a modern Major-General.

"The Patter-Trio" from *Ruddigore*

My eyes are fully open to my awful situation—
I shall go at once to Roderic and make him an oration.
I shall tell him I've recovered my forgotten moral senses,
And I don't care twopence-halfpenny for any consequences.
Now I do not want to perish by the sword or by the dagger,
But a martyr may indulge a little pardonable swagger,
And a word or two of compliment my vanity would flatter,
But I've got to die to-morrow, so it really doesn't matter!

If I were not a little mad and generally silly
I should give you my advice upon the subject, willy-nilly;
I should show you in a moment how to grapple with the question,
And you'd really be astonished at the force of my suggestion.
On the subject I shall write you a most valuable letter,
Full of excellent suggestions when I feel a little better,
But at present I'm afraid I am as mad as any hatter,
So I'll keep 'em to myself, for my opinion doesn't matter!

If I had been so lucky as to have a steady brother
Who could talk to me as we are talking now to one another—

Who could give me good advice when he discovered I was erring
(Which is just the very favour which on you I am conferring),
My story would have made a rather interesting idyll,
And I might have lived and died a very decent indiwiddle.
This particularly rapid, unintelligible patter
Isn't generally heard, and if it is it doesn't matter!

"Point's Song" from *The Yeoman of the Guard*

Oh! a private buffoon is a light-hearted loon,
If you listen to popular rumour;
From the morn to the night he's so joyous and bright,
And he bubbles with wit and good humour!
He's so quaint and so terse, both in prose and in verse;
Yet though people forgive his transgression,
There are one or two rules that all family fools
Must observe, if they love their profession.
There are one or two rules,
Half a dozen, may be,
That all family fools,
Of whatever degree,
Must observe, if they love their profession.

If you wish to succeed as a jester, you'll need
To consider each person's auricular;
What is all right for B would quite scandalise C
(For C is so very particular);
And D may be dull, and E's very thick skull
Is as empty of brains as a ladle;
While F is F sharp, and will cry with a carp
That he's known your best joke from his cradle!
When your humour they flout,
You can't let yourself go;
And it *does* put you out
When a person says, "Oh,
I have known that old joke from my cradle!"

If your master is surly, from getting up early
(And tempers are short in the morning),
An inopportune joke is enough to provoke
Him to give you, at once, a month's warning.

Then if you refrain, he is at you again,
For he likes to get value for money;
He'll ask then and there, with an insolent stare,
"If you know that you're paid to be funny?"
It adds to the tasks
Of a merryman's place,
When your principal asks,
With a scowl on his face,
If you know that you're paid to be funny?

Comes a Bishop, maybe, or a solemn D.D.—
Oh, beware of his anger provoking!
Better not pull his hair—don't stick pins in his chair;
He don't understand practical joking.
If the jests that you crack have an orthodox smack,
You may get a bland smile from these sages;
But should they, by chance, be imported from France,
Half-a-crown is stopped out of your wages!
It's a general rule,
Though your zeal it may quench,
If the family fool
Tells a joke that's too French,
Half-a-crown is stopped out of his wages!

Though your head it may rack with a bilious attack,
And your senses with toothache you're losing,
Don't be mopy and flat—they don't fine you for that,
If you're properly quaint and amusing!
Though your wife ran away with a soldier that day,
And took with her your trifle of money;
Bless your heart, they don't mind—they're exceedingly kind—
They don't blame you—as long as you're funny!
It's a comfort to feel,
If your partner should flit,
Though *you* suffer a deal,
They don't mind it a bit—
They don't blame you—so long as you're funny!

"Giuseppe's Song" from *The Gondoliers*

Rising early in the morning,
We proceed to light the fire,
Then our Majesty adorning
In its workaday attire,
We embark without delay
On the duties of the day.

First, we polish off some batches
Of political despatches,
And foreign politicians circumvent:
Then, if business isn't heavy,
We may hold a Royal *levee*,
Or ratify some Acts of Parliament.
Then we probably review the household troops—
With the usual "Shalloo humps!" and "Shalloo hoops!"
Or receive with ceremonial and state
An interesting Eastern potentate.
After that we generally
Go and dress our private *valet*—
(It's a rather nervous duty—he's a touchy little man)—
Write some letters literary
For our private secretary—
He is shaky in his spelling, so we help him if we can.
Then, in view of cravings inner,
We go down and order dinner;
Then we polish the Regalia and the Coronation Plate—
Spend an hour in titivating
All our Gentlemen-in-Waiting;
Or we run on little errands for the Ministers of State.

Oh, philosophers may sing
Of the troubles of a King;
Yet the duties are delightful, and the privileges great;
But the privilege and pleasure
That we treasure beyond measure
Is to run on little errands for the Ministers of State.

After luncheon (making merry
On a bun and glass of sherry),
If we've nothing in particular to do,
We may make a proclamation,
Or receive a deputation—
Then we possibly create a Peer or two.
Then we help a fellow-creature on his path
With the Garter or the Thistle or the Bath,
Or we dress and toddle off in semi-state
To a festival, a function, or a *fête*.
Then we go and stand as sentry
At the Palace (private entry),
Marching hither, marching thither, up and down and to and fro,
While the warrior on duty
Goes in search of beer and beauty
(And it generally happens that he hasn't far to go).
He relieves us, if he's able,
Just in time to lay the table,
Then we dine and serve the coffee, and at half-past twelve or one,
With a pleasure that's emphatic,
We retire to our attic
With the gratifying feeling that our duty has been done!

Oh, philosophers may sing
Of the troubles of a King,
But of pleasures there are many and of worries there are none;
And the culminating pleasure
That we treasure beyond measure
Is the gratifying feeling that our duty has been done!

—V—

THE TEACHER'S EXPRESSION

THE teacher's expression!

This is, I confess, an ambiguous word. But there is no substitute for it that is not likewise ambiguous. Older writers have called this aspect of speaking *pronuntiatio*, pronunciation, elocution, or delivery. What is meant by it here is one's manner of utterance, one's pattern of expression in communicating meaning through speech. We are concerned not with the quality of the voice, but with the *pattern* of the voice in its expression of thought and feeling; not with the articulation of words, but with the color and flavor and relative importance of words as they are heard in connected speech. Our problem is this: having a given sentence to speak, how shall we speak it so as to communicate its full meaning to our hearers?

In studying this important phase of good speech it will be best to work with fixed sentences and paragraphs, for thus we can concentrate on the expression of thought without having to occupy our minds with the labor of composing it. We need to be entirely free from any problems of personal style or wording; hence the principles discussed in the following pages are to be applied and exemplified in speaking the declamations at the end of this chapter. Bear in mind that we are not considering here what is generally called the vocal interpretation of literature, but rather trying to discover the pattern of vocal expression in acceptable conversational speech. The principles practiced in speaking these declamations should be carried over into daily classroom speech.

These principles, however, apply also to good public address. And since teachers often have to speak in public and to train students to speak in public, let us begin by considering the delivery of public addresses.

Some False Impressions.—Some absurd notions are abroad concerning the situation and the obligations of one who stands before an audience to address them: for example, the orator must place his feet in a certain position, he can move his hands and arms only in certain prescribed ways, and his voice must slide through certain curves and arcs of inflection. These stereotypes of delivery have been embalmed in elocution books. And it still happens frequently that when a teacher has to train a boy for a public address she exhumes one of these ancient treatises from the dust and follows its teachings blindly. The boy is taught to stand like a badly made wooden soldier, to move his arms like a semaphore, and in every way to be artificial and mechanical, when instead he ought to be encouraged to be genuine and natural. When he grows to manhood and finds himself confronted with the necessity of making a speech, he remembers the embarrassment and discomfort of that dreadful school experience, and so looks forward to his speech with fear and uncertainty. He may have read something of the achievements of great orators and so looks upon his task as analogous to that of Daniel Webster when he held a vast audience spellbound at Bunker Hill; or he may feel that, like a concert singer, he must have a highly specialized technique. Keenly aware of his lack of any such highly specialized powers or equipment, he is naturally frightened when he has to speak to a group—in short, he is afflicted with that dreadful malady known as stage fright.

Public Speaking Is Conversation.—These artificial "laws" of bodily and vocal expression are the result of the misguided attempts of elocutionists during the past century to make public speaking a fine art rather than a practical art. They conceived of public speaking and reading as activities to

be admired for their own sake, like painting, singing, and dancing. Their "laws" were derived from some idealized man engaged in an etherealized aesthetic dance, instead of from normal men engaged in practical talk with their fellow men. Public speaking is not a fine art, but, as Plato said, is rather analogous to the practical arts of cooking and medicine. We do not care whether the motions of the cook in rolling her pie crust or the doctor in rolling his pills are graceful and harmonious. Our concern is with the result of these activities—whether the dough is palatable and the pills are effective. Likewise in public speaking, effectiveness does not depend upon whether the audience admire the action and vocal gymnastics of the speaker, but on whether they receive what he says and make some appropriate response to it.

If there be any laws of good speaking they must be derived not from the behavior of artists in singing and dancing, but from the behavior of normal men in normal conversation. The best ideal to keep in mind is the description which one observer gave of Wendell Phillips when speaking—a "gentleman conversing."

Public Speaking Should Be Natural.—There is no reason why a normal man should not find talking to a group of his fellow men almost as natural as breathing, for it is an activity which he has been carrying on almost as long as he has been breathing. Whether in the classroom or before a parent-teacher association he should be able to speak as naturally, and almost as easily, as in conversation with a friend. If you are to tell a group of parents about some of your teaching experiences, talk to them exactly as you would tell your experiences to one of them in private conversation, or, if the situation is more formal, as you would to the principal or the superintendent. Of course appearing before such a group may frighten you a little, but so might your appearance before the superintendent. Incidentally, this alarm will be good for you if it serves to put you on your mettle. But what you must understand is that there is no need to

adopt a special set of manners for public speaking—one you would not use for a private talk. In all essentials public speaking and conversation are the same. The occasion for either may call for a formal or an informal manner; but in both you should speak directly to your hearers, not over their heads or under their feet; in both you should keep your mind occupied with what you are saying, and in both you should speak in your best "natural" manner, without pose, pretense, or affectation, and with complete freedom of vocal and physical response to what you are saying. That is, your voice and face and bodily movement should reflect your mood and emotion.

You will probably agree that many teachers and other speakers do not follow the pattern of conversation and that their speaking suffers accordingly. Some teachers assume a special schoolroom manner which their personal friends can scarcely recognize. Some freeze into semi-rigidity in the classroom and deny themselves all the natural responses of social life. "They never laugh and they never smile, and they never lark nor play," and they never do anything spontaneous, wholesome and human.

Directness.—There are others who seem unable to look their hearers in the eye, who look at the floor or the ceiling while talking, or gaze vacantly out of the window. There is power in a speaker's eye to direct the attention of those who are watching him; his glance will generally carry an audience's attention in the direction of his own attention. Doubtless you have noticed how a preacher who turns to watch the entrance of a late-comer directs the attention of the whole congregation to the new arrival, or how a teacher while talking to a class can direct their attention from what she is saying to a bad boy in the back of the room just by concentrating her gaze on him. Possibly you have had professors in college (they are often the worst offenders) who went through an hour's lecture absorbed in their notes without once noticing whether or not the class was present. This habit of indirectness must at all costs be avoided. If you

want attention you must keep your own attention on your hearers. You must look them in the eye and learn to watch for their responses to what you say, just as you watch for it in earnest, lively conversation. A speech is not a soliloquy. It involves direct, intimate, eye-to-eye relationship with others.

But you must not assume that this quality of directness can be attained merely by the mechanical control of the eyes. It cannot be achieved by any mechanical means, for it is not merely an outer form of behavior, it is something within. It is best achieved by a warm, genuine, sympathetic interest in your hearers, an earnest desire to have them receive what you say and react to it. It is a feeling that you are engaged in give and take with them—a felt sense of communication. You should maintain a constant expectation that they will reply in some manner—by showing approval or disapproval, acceptance or rejection, by asking questions or by applause.

To face an audience squarely, to control their attention and direct their thinking, requires a high degree of attention and self-control, and a considerable amount of courage. Weaklings do not make orators, and those who are shy, timid, and submissive seldom make good teachers. If a speaker weakens or becomes lost in his thoughts, he loses control of his audience. If they do not feel that he has business with them they become restless and inattentive. Remember, then, that you must strive by all possible means to maintain constant contact, constant communication, with your audience.

But directness, like other good qualities, may be carried to excess. It may be made so insistent as to become offensive. Have you not been annoyed by a salesman who thrust his finger into your face, dominated the whole range of your vision, and seemed to be trying to hypnotize you? Many speakers are similarly offensive because of over-eagerness to drive their message home. A speaker I once heard was apparently trying to round up his audience as if they were

a drove of pigs and he was fearful that they were about to get away from him.

What is wanted is a *sense* of communication—an attitude of mind that keeps one constantly aware that he has business with his hearers, and that makes them aware of it too.

Absent-mindedness.—Even worse than indirectness, perhaps, is absent-mindedness—the habit of talking like a machine, with the mind detached from what the voice is doing. It is well exemplified in the way some preachers intone their prayers and rituals. Young teachers easily acquire the habit because their minds are occupied with remembering the words they have prepared to speak instead of with the significance of the words, especially the significance which their hearers will attach to them. With older and more practiced teachers the fault is likely to be worse. They have covered the ground so often, repeated the same lesson so frequently that they can go through the routine automatically; hence they tend to detach attention from their speech and bestow it elsewhere. Under such circumstances the voice will probably be flattened out into a lifeless, expressionless monotone, meaning will be blurred, and the speech pattern may become as colorless as the monotonous whine of a street crier. This is an inevitable tendency when one has to repeat the same thoughts or the same words over and over again till the life has gone out of them. But for the hearer's sake the life must not go out of them. The teacher with twenty years' experience with the same subject matter must remember that her students are hearing the lesson for the first time; it will not be fresh and interesting to them unless her expression is fresh and interesting. It is possible, of course, to get meaning from a sentence when we hear its words merely pronounced one after another like the weary strokes of a hammer. But such speaking throws a heavy burden upon the hearer, one that many audiences will not bear; and attention inevitably lags, for the human mind is lazy and will not struggle long to

organize meaning from words that are not presented as if they had meaning.

Nor is the cure for this lifelessness to be found, as many teachers suppose, in continuous shouting. Indiscriminate loudness can be as deadly as indiscriminate muttering. A teacher who shrieks at a class from morning till late afternoon is only damaging her voice, and her students' nerves. What is needed for effective delivery of thought is not loudness but discrimination. A whisper may be as thrilling with significance as the loudest shout.

Not the voice but the mind must constantly bear down on the thought. It must create or recreate the meaning of what is said *as it is being said.* It must not only be aware of what is meant but it must feel the significance and the implications of that meaning. Only thus, in most cases at least, will the voice properly express the meaning, and only then will the hearer be impressed by it. There is a greater reality or genuineness in the speech of one whose mind is really on what he is saying. We listen more readily to one who seems to weigh his words than to one who seems to be woolgathering as he speaks, and we give complete attention to a speaker who is moved by the freshness, wonder, and excitement of thought that is alive.

The Teacher as Actor.—Now it is obvious that while this freshness and excitement may be felt the first time you teach a lesson, they can't easily be maintained forever. Most of us must teach the same lesson over and over again. After the tenth or twelfth year we no longer listen with breathless expectancy to learn whether little Willie will say, "I have lain," or "I have laid." Time after time we have asked the same questions and got the same blundering answers, given the same instructions and found that they were fumbled and misunderstood. We go through the familiar routine with inordinate weariness, and we often find ourselves scolding the present generation, who as yet are sinless, for the shortcomings of past ones. Of course we should make every

effort to vary our routine and freshen our material, but sometimes that cannot be done. Certain fundamentals must be taught forever, and in very much the same way. How can we possibly vitalize our speaking about matters that bore us infinitely?

Here the teacher's problem is analogous to that of the actor. How can an actor in a successful play endure to speak the same line in the same way with the same feeling six nights and two matinées a week for a year or more? How can Hamlet, for instance, continue night after night to greet his friend with the same mixture of pleasure and surprise: "Horatio! or I do forget myself!" He may be blessed with a plasticity of temperament that enables him to recreate at each performance the mood and feeling which the situation demands. Some teachers also have the ability to recreate, day after day, year after year, the excitement and enthusiasm of the first lesson. Their presentation of familiar subject matter is perpetually fresh and lively. But many of us cannot maintain such interest. What are we to do? The answer is—we must do what actors do—pretend, learn to act, simulate the interest and eagerness that we do not feel.

If you object that we do not have the stimulation of audience response to help us, I reply that that is just what we do have. If, when your interest in the subject matter has grown cold, you can learn to depend for your enthusiasm upon your students' interest in it you will have discovered an exhaustless source of interest. Like the actor you can learn what lines and intonations and gestures stimulate the desired response, and you can fix these into a pattern which you repeat time after time. You can watch for this response from your class, anticipate its coming, and enjoy it when it comes. Just as you can learn what statements will arouse the desired wonder or curiosity or questioning or amusement, so you can learn the vocal expression of those statements that will be most effective in eliciting the desired response.

I know well enough the evils of insincerity and pretense;

but if the alternative is a lifeless and wearisome monotone, bored and boring, I would not hesitate to prefer a simulation of interest and enthusiasm.

Laws of Expression.—The need for determining the pattern of effective utterance has already been mentioned. Whether a sentence is spoken spontaneously or recited from memory and used over and over again, its expression should be properly designed. How are we to know when the expression of a given sentence is effective? How are we to tell what pattern of expression will most adequately deliver a thought to our hearers? How are we to determine the proper use of emphasis, intonation, change of tempo, gesticulation, and facial expression? Are there any laws of expression?

Perhaps we had better consider first where the most effective patterns of expression can be found. Shall we listen to professional speakers of the stage, the radio, and the platform, or to laymen in casual everyday conversation? I think we will have to conclude that for the most part the pattern of good speech will not be learned best from those who make speaking a profession, for they too readily form speech habits that are not normal, but artificial. Actors, for instance, ought to furnish us with correct examples, but they often lapse into stale stereotypes; they read a given line, not in a normal way to extract the full meaning from it, but in a distorted and mannered way to hold attention upon their elocution. The better radio announcers have good voices and pronounce carefully; but the constant ballyhooing of cheap nostrums has developed in many of them an oily and unctuous artificiality, a forced enthusiasm, and a pleading and patronizing manner that suggests the whine of a cultured mendicant. Put them to this test. As you pass along the street, listen to the voice that comes from some open window; is there ever any doubt as to whether the voice is that of a person in normal conversation, or of a radio advertiser? Regardless of words or meaning, you can at once identify

the latter's pattern of artificial unction and forced excitement. Nor can we expect to find good models of elocution among experienced public speakers—politicians, lecturers, and the like—for many of them are declamatory and noisy, and most of them allow their speaking to flatten out into a dreary monotone.

Where then shall we look for an acceptable model of good speech? We must, of course, turn to conversation and study the habits of normal people in normal talk. But our models should be people of intelligence and culture, engaged in lively conversation—where there is a free flow of thought and wit and fancy; dull or tired or stupid people will not furnish good models. We must consider also the nature of spoken English, its grammar and linguistic structure, and pay some attention to the psychology of communication. We must note how thought is expressed by word symbols, and how these symbols are transformed again into thought by our hearers.

Grouping.—The first thing to note about spoken language as a medium of communication is that meaning does not come to us word by word as we hear a sentence spoken. We do not add words together separately as we do figures in arithmetic; rather we receive meaning from *groups* of words. Just as the eye of a skilled reader takes in several words at one span, so the ear, though it must receive words in succession, gets meaning from them only by tying them into bundles, forming them into groups. This is true because the unit of meaning is a word group, not a single word. For instance, consider the sentence:

A hundred and fifty years ago our fathers announced this sublime, and as it seemed then, foolhardy declaration, that God intended all men to be free and equal.

In reading or in hearing this sentence we do not grasp the meaning first of "a," then of "hundred," then of "and," etc. We integrate the words into groups:

A hundred and fifty years ago,
our fathers announced this sublime declaration,
(and it seemed then foolhardy)
that God intended all men to be free and equal.

Note that although the second group as it stands in the sentence is split for the insertion of the third group, our minds grasp these two groups nonetheless as distinct units. Now suppose that this grouping is violated and that the sentence is presented to your ears divided as follows:

A hundred and fifty
years ago our fathers
announced this sublime and as it seemed
then foolhardy declaration that God
intended all men to be free and equal.

You would have great difficulty in grasping the thought. If it were presented without grouping, the words merely being pronounced in succession:

A
hundred
and
fifty
years
ago
our
fathers, etc.

you would have almost equal difficulty in getting the meaning. Each sentence is made up of units of thought which demand to be presented as units by proper grouping. To neglect or violate this grouping is to confuse thought.

Perhaps some illustrations of ambiguity due to imperfect grouping will be helpful. There is a story that one evening during church services in a little fishing village, the preacher received a note to be read from the pulpit, which he interpreted as follows: "A man going to see his wife—requests the prayers of the church." What the not-too-grammatical

writer had intended to say was, "A man going to sea, his wife requests the prayers of the church." There is another one to the effect that a speaker at a banquet intended to propose as a toast to the ladies, "Woman! Without her, man would be a savage!" But his faculties being somewhat addled, what he really said was, "Woman without her man—would be a savage!" Notice the great difference between this grouping:

The teacher said, "The principal is a fool."

and this:

"The teacher," said the principal, "is a fool."

Suppose you came upon a sentence which you read thus: "Under a given subject—heading the general unclassified works are placed first." It won't make sense until you regroup the words properly: "Under a given subject-heading—the general unclassified works are placed first." Until the grouping of the words in a sentence is clear its meaning generally remains dark. Note, for instance, how the meaning of the following passages immediately becomes clear once you find the proper grouping, and how you can't determine the meaning until the grouping is clear. Read them aloud.

Mean men admire wealth great men glory.

Books are the best of things well used abused among the worst.

We believe that to do is a greater evil than to suffer injustice and not to be punished than to be punished.

Histories make men wise poets witty the mathematics subtle natural philosophy deep moral grave logic and rhetoric able to contend.

Buck saw the buck the buck saw the saw buck Buck saw the buck saw the saw buck Buck saw the buck buck the saw buck the saw buck Buck saw the buck buck Buck saw was broken.

That that that that that man saw is this is obvious.

That that is is that that is not is not.

John where Charles had had had had had had had had had had had the teacher's approval.

As we read written sentences the proper grouping will sometimes, but not always, be indicated for us by the punctuation. But at times in reading, and always in speaking our own thoughts, there is nothing better to guide us than the logic of the thought itself. If our minds are keenly alive to the thought we are uttering we generally group our words correctly; but if the thought is not clear, if interest lags through laziness or indifference, or if we are troubled in mind or emotionally upset, the grouping may be confused. What we must learn to do is to keep our minds simply and clearly on the thoughts being uttered, as they are being uttered, for only thus will our thought be communicated clearly and accurately to our hearers. They may be able to puzzle out a meaning from a confused and jumbled grouping of words, but to do so puts a heavy strain upon their attention and interest. Any speaker is more easily understood when he speaks in simple, natural units of thought, that is, when his grouping conforms to the logical units of language.

How are these units made apparent to our hearers? In most instances by pausing between them. But this is not the only means; there are shades of intonation and inflection and emphasis, generally too subtle for analysis, that sometimes mark the limits of a group. It is best not to attempt to analyze them, for to do so is almost sure to lead to dependence upon some artificial trick of elocution. In this, as in other aspects of vocal expression, do not depend upon any mechanical means of delivery. Keep the thought alive and vivid in your mind and develop an eager sense of communication, and expression will, in most respects, take care of itself.

Group Relations.—The next thing to consider is the relation of these thought groups to each other. Sometimes they are merely added together as in the latter part of this sentence;

Our colleges ought to have lit up in us a lasting relish for the better kind of man, a loss of appetite for mediocrities, and a disgust for cheap jacks.

More often these groups are intricately interrelated. Some modify the meaning of others, some are subordinate to others. Sometimes two groups are parallel in structure. Groups are sometimes built into a complicated structure whose parts are as intricately related as the pieces of a picture puzzle. Try your skill on this long sentence from Wendell Phillips' Phi Beta Kappa Oration:

Grant that each man's relations to God and his neighbor are exclusively his own concern, and that he is entitled to all the aid that will make him the best judge of these relations; that the people are the source of all power, and their measureless capacity the lever of all progress; their sense of right the court of final appeal in civil affairs; the institutions they create the only ones any power has a right to impose; that the attempt of one class to prescribe the law, the religion, and the morals, or the trade of another is both unjust and harmful,—and the Wycliffe and Jefferson of history mean this if they mean anything,—then, when, in 1867, Parliament doubled the English franchise, Robert Lowe was right in affirming, amid the cheers of the House, "Now the first interest and duty of every Englishman is to educate the masses—our masters."

Sometimes, but not always, the relations between groups are expressed by connectives such as *hence, so, thus, but,* etc. The important thing is that whether connectives are present or not, relationships between word groups must be expressed by the voice. Such relationships are an essential part of the meaning, and to ignore them is as disastrous to the meaning as to omit a clause from a sentence. For instance, in the following passages there is a cause and effect relationship between some of the groups though it is not expressed in words. See if you can express the relationship with your voice.

Man! Man! cried Oedipus, and the Sphinx was slain.

We have had mental training, and instruction in various branches of learning; we ought to be full of intelligence.

Trust the people—the wise and the ignorant, the good and the bad—with the gravest questions, and in the end you educate the race.

Note that in the last sentence the clause, "Trust the people with the gravest questions," is broken by the insertion of a parenthetical group, "the wise and the ignorant, the good and the bad." The relation of such a parenthesis to the rest of the sentence is an essential part of the thought, and one that must be expressed by the voice, since there are no words for it. Try your skill on the parentheses in the following sentences:

He added that the best people in America were not heroes—all more or less spectacular madmen, leading the people astray—but thrifty respectable citizens of the old British stock.

I tell you earnestly and authoritatively (I *know* I am right in this) you must get into the habit of looking intensely at words, and assuring yourself of their meaning, syllable by syllable—nay, letter by letter.

Save for Wulp and the little boy, who was called Robin, Robert being held unsuitably ponderous for one of his stature, which was inconsiderable, his figure, which was almost perfectly round, and for his intent, energetic inquisitiveness, the room, dark and growing cold, was empty.

Speakers ought, of course, to use sentences that are unambiguous and clear, since spoken sentences are generally heard only once and must be understood then or not at all; they cannot be puzzled over like a difficult written sentence. But a sentence of unusual or complicated structure will generally be more easily understood by the hearer if its meaning is clearly understood by the speaker. As you first read the following sentences, you may have some difficulty in understanding the relations of the various parts; but once having found the meaning you will have little difficulty in conveying

it orally to others. If you find it difficult to express the proper relationships, try filling in under your breath the omitted matter. For instance, add to the first sentence the words, "made him rich."

Money never made any man rich, but his *mind.*

To him all men were pagans who loved not the sound of his voice. (This does not mean that he thought all men were pagans.)

One strong thing I find here below: the just thing, the true thing.

This chapter will describe the instruments developed for measurement purposes and consider their application to the measurements of interest in vocal training.

Teaching which aims at the objective directly, records pupil performance, and then passes on is however only half direct teaching. The more essential half is found in the principle of corrective teaching or the application of the testing and reteaching members of the mastery formula.

Considered as the whole of education, or human culture, which it now is in our modern manners, all apprenticeship except to mere handicraft having fallen obsolete, and the "educated" man being with us emphatically and exclusively the man that can speak well with tongue or pen, and astonish men by the quantities of speech he has *heard* ("tremendous *reader,*" "walking encyclopedia," and suchlike),—the Art of Speech is probably definable in that case as the short summary of all the Black Arts put together.

For justice, all place a temple and all seasons summer.

I am as vigilant as a cat to steal cream.

It is clear then that in connected discourse the unit of meaning is a word group, and that if the speaker is to communicate meaning effectively, he must clearly perceive these word groups—not only their limits, but also their relationships. Only then will they be clearly perceived by the hearer.

This is about as near as we can come to a law of vocal expression—it is not a precise statement of what thou shalt do but only a loose general principle. And it does not concern the action of the voice, but rather the action of the mind.

Emphasis.—Now let us consider whether we can discover any law or principle that will tell us which words within a group should be made prominent, and which should be subordinated. For it is in this that emphasis consists. It must be clearly understood that emphasis is not merely a matter of loudness. A loud hammer-stroke in a series of equally loud hammer-strokes is not emphatic, nor is a magnificent tree in an avenue of equally magnificent trees conspicuous. Emphasis upon one unit in a series is obtained by making that unit conspicuous, by distinguishing it somehow from the other units. A very large tree on an avenue of small trees will be conspicuous, but so will a very small tree on an avenue of large trees. And so with words. You can make a word emphatic by speaking it more loudly than the other words in its phrase, but you can also make it emphatic by speaking it more softly. Nor is emphasis obtained only by quantitative change. Any kind of change will serve. A different inflection, a different tone, a change of pitch, a pause before or after a word—any of these devices will serve to emphasize it. The essential thing is that the word be made different from its fellows.

It is nonetheless true that the most common means of emphasis in speaking is additional force. Emphasizing a word or a syllable generally means speaking it louder than its fellows, and this additional force usually carries with it a longer duration of time on the syllable, and a higher pitch.

It should be plain, then, that in order to speak emphatically we do not emphasize every word. On the contrary, if some words are to be emphatic it is necessary that the words around them should be subordinated.

And now having noted so much about the nature of emphasis let us note further that it is best not to think about emphasizing words at all, but to think rather of giving prominence to ideas, because, as we shall presently find, there is no way to discover what words should be emphatic—except by discovering first what ideas are important. It is quite

possible to emphasize the right words and yet to convey the wrong meaning. There are many gradations and varieties of emphasis, and no system of rules that man has yet evolved will tell you just where and how to place your emphasis. A classic instance was used by Archbishop Whately in his *Elements of Rhetoric*: "Is a candle brought to be put under a bushel or under a bed?" This is obviously a rhetorical question—one that answers itself, the answer being No, candles are not meant to be put under bushels or beds. But the Archbishop said that he had heard some people read it—and so have you and I—as if the speaker were inquiring whether candles should be put under *bushels* or under *beds*, and yet the emphasis was on the right words. Hence it is clear that emphasizing the right words is not enough; you must give them the right *kind* of emphasis, and you can do that only when the right meaning is present in your mind.

The nearest we can come to a law of emphasis is the following: "Words which present to the mind definite images or concepts receive more attention, and hence greater stress, than words which merely serve to connect other ideas or to supply the habitual conventional links of sentence structure."[1] The words which serve merely as connective links are generally not necessary to make the thought clear. We omit them in a telegram with no loss in clarity. For instance, when we wish to telegraph that Mother will arrive at 10 o'clock at the Pennsylvania Station, we reduce it to the essential words, "Mother arrives ten o'clock Pennsylvania." In *speaking* such a sentence it should therefore be obvious that you will only cause waste of attention and confusion by stressing such unimportant words as *will*, *at*, and *the*. Speech is not made clear by emphasizing ev-er-y syl-la-ble dis-tinct-ly. Indeed, this kind of expression generally makes meaning less clear. It violates the essential nature of English, which is a strongly accented language, that is, one with marked gradations of

[1] *Webster's New International Dictionary, Second Edition,* "Guide to Pronunciation," Section 69.

accent. This truth is so often ignored by radio announcers, preachers, and schoolboy orators, that it needs special emphasis. It is the idea-carrying words that ought to stand out distinctly, and they can be made prominent only when the less important connective words are subordinated. Walter Hampden, one of the best speakers on the American stage, in speaking the lines, "The majority never had right on its side. *Never,* I say," emphasized strongly the idea-carrying words, *majority, never, right,* and touched the others only lightly. In the second sentence he almost shouted *never*, dropping *I say* to a mere whisper. And why should he stress *I say*? When we heard him shout *never* we didn't need to be told that he was saying it.

Economy of Attention.—Furthermore, we should try to speak so as to throw the least possible burden on the hearer's attention. In his essay on style Herbert Spencer explains the need for so arranging the words within our sentences as to effect the greatest economy of the reader's attention. But in speaking, any economy in sentence arrangement will be lost if there is not also economy in expression. This economy is achieved by stressing only those words which carry the chief freight of meaning instead of trying to make all ideas equally prominent and all words equally distinct. To speak with uniformly vigorous sledge-hammer strokes of the voice is wasteful, not only of your own energy, but, more important, of your hearer's attention. If your voice directs attention to the relatively unimportant *a*'s and *the*'s and *and*'s your listener will have less attention to give to the really important words. Good speech is well graduated in its emphasis and modulated in its pitch.

Contrast.—One cause and one type of emphasis which needs special attention because it gives trouble to many students, is contrast. If two ideas are sharply opposed to each other, both must be given prominence so that their opposition will be clearly apparent. This means that in speaking you must foresee a contrast and stress the first element of it

so that it will stand out sharply against the second. We have no trouble with this when the contrasted elements are close together and the sentence structure is simple, as, for example, "Snow is white, but coal is black." But in even a relatively simple construction like: "If he gave the wrong answer he must die. If he gave the right answer, she herself would perish," some careless students miss the contrast between *he* and *she herself* and want to contrast *die* with *perish*, though they obviously mean the same thing. Where the contrast is less marked, is indeed merely a comparison, they will completely miss it. See if you can express clearly the contrasted or antithetic elements in the following sentences. Note that in some instances a whole phrase may stand in opposition to a single word, in which case you must spread the emphasis over the entire phrase.

In the morning he creeps. At noon he walks upright on two strong feet. In the evening he limps along with cane or staff.

The sense for human superiority ought, then, to be considered our line, as boring subways is the engineer's, and the surgeon's is appendicitis.

In a republic, as the majority must control action, the majority tends constantly to usurp control of opinion.

Mere liberty, though a very great thing to a bird, is the first and lowest and smallest condition of human society.

The world will little note nor long remember what we say here, but it can never forget what they did here.

It is easy in the world to live after the world's opinion; it is easy in solitude to live after your own; but the great man is he who in the midst of the crowd keeps with perfect sweetness the independence of solitude.

Echo and Implication.—Two kinds of material that need to be subordinated are echoed and implied matter. In the flow of discourse there are many references to what has already been uttered. Sometimes these are in the form of pronouns, sometimes a word or group of words is repeated, and sometimes an idea is repeated but in different words. In the normal

course of speaking this echoed matter will be subordinated. But if it is repeated for the sake of emphasis, it must of course be stressed. Consider the sentence:

The feeling for a good human job anywhere, the admiration of the really admirable, the disesteem of what is cheap and trashy and impermanent—this is what we call the critical sense, the sense for ideal values.

Here there are three statements of the essential idea; but since it is repeated in order to make it emphatic, all of these statements need to be made prominent. But notice that the repetition of the word *sense* in the latter part of the sentence is not for emphasis; it merely supplies a link in meaning, and will be understood whether it is heard or not. Note also that the first word *sense* is also in a way an echo of *feeling*, and so it does not need to be stressed. By weakening this word you are able to throw stronger emphasis on the important ideas *critical* and *ideal*. Note further that the last word in the sentence, *values*, contributes nothing new to the thought. It hasn't occurred before, but its meaning is implied by several words in the earlier part of the sentence: *admiration, disesteem,* etc. To stress it will give the false impression that it signifies something new.

In the following sentences draw a line through all the words that merely echo what has been said, or express ideas that are implied and so understood whether they are heard or not. Then practice reading the sentences so as to keep your emphasis on the significant, thought-carrying words.

Until we answer that question we shall have no peace, and if we fail to answer it we shall have a revolution.

The culture which leaves a man without a flag is only one degree less miserable than that which leaves him without a God.

There is more simplicity in the man who eats caviar on impulse than in the man who eats grapenuts on principle.

It does not so very much matter whether a man eats a grilled

tomato or a plain tomato; it does very much matter whether he eats a plain tomato with a grilled mind.

The vulture will not roar with laughter because a man does not fly; but the major at No. 9 will roar with laughter because a man does not smoke.

Make a careful study of all the contrasts, implications and echoes in Lincoln's Gettysburg Address, and then practice speaking it so as to give them their proper values. You will be surprised to find how the meaning of this brief oration is illuminated by such a process.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do his.

But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, and for the people, shall not perish from the earth.

Variety in Expression.—Much has been said about the value of variety in speech, and it is indeed a quality of all

good speaking. The human mind is so constituted that it cannot attend continuously to anything that does not change. The effect of a monotonous voice on an audience is first fatigue, then boredom, then slumber. Every teacher ought to test himself constantly to see whether he is lapsing into vocal monotony. But variety merely for its own sake is likely to become mechanical and artificial, and may be just as harmful as monotony because it attracts attention to itself, and hence prevents it from being given to the speaker's thought. The proper kind of variety will be achieved by keen mental awareness of the meaning of what you are saying, and by alert responsiveness to contrasts, comparisons, main and subordinate ideas, echoes and implications.

Attitudes.—But this is not all of expression, for there are shades of meaning that are not conveyed by emphasis or subordination. The same words spoken with the same stresses may convey many different shades of meaning depending upon the speaker's attitude toward the words. Suppose a friend says, "You are going to lend me your coat," and you reply, "Oh, yes." These two simple words stressed in much the same way may mean definitely yes, or definitely no, or indefinitely maybe. They may mean "I am angry at you for suggesting it" or "I am sorry I didn't think of offering you the coat before." What we do to these words to make them convey these various meanings is almost too elusive for analysis. Chiefly we give them certain slides of intonation or inflection, but attempts to analyze these slides have not been very successful. To repeat, various attitudes can be expressed without any material changes in the relative emphasis of the words of a sentence. For instance, in the sentence, "All men know more than any man," the chief stress will generally fall upon *all*, *men* and *any*; and a lesser stress on *know* and *more*. But see how many different meanings can be expressed by this pattern of emphasis. Try to express the meanings suggested below:

1. *All men* know more than *any* man. (That is obvious.)
2. All men know more than any man. (Satirically and cynically—when the people have just refused to support the policies of a wise leader.)
3. All men know more than any man. (Simpleton! Who doesn't know that?)
4. All men know more than any man. (Who dares deny it? Defiantly.)
5. All men know more than any man. (So what can I do about it? You can't tell the masses anything.)
6. All men know more than any man. (Doubtfully, I *suppose* they do.)
7. All men know more than any man. (Obviously false. What an absurdity!)
8. All men know more than any man. (Did I hear you right? Can that be what you said?)
9. All men know more than any man. (Oh, yes. You'll have your own way. *I* can't tell you anything.)
10. All men know more than any man. (Obstinately. I don't care what others think; it's true.)

These are for the most part *mental* attitudes, though some of them might be designated as emotional. When our thought is keenly alive we have no trouble in expressing them. But if it is sluggish, if we are tired or inert or lazy, we may miss them and expression will suffer. The vivacity, color, and variety imparted to speech by a sharp awareness of your attitude toward what you are saying are vitally important. If we are to speak well in the classroom or out of it, in private conversation or in public address, we must keep our minds on what we are saying while we are saying it.

Summary.—These, then, are the principles of vocal expression that should guide you in teaching a lesson, in making a speech, in reading aloud, in interpreting a poem, in acting a part in a play, and in daily conversation. They are derived from the practice of normal, intelligent people in normal, intelligent speech. All of them need to be considered and practiced in connection with the physical aspects of delivery

discussed in the chapter on Personality. Now let us apply them to the delivery of a declamation.

Declamation.—One of the oldest methods of teaching public speaking is by use of declamation. While it must be granted that a memorized selection composed by some other person can seldom be used in a real speech situation, nevertheless certain values accrue from such an exercise, and only through the use of such a declamation is it possible to give thorough instruction and training in the principles we have just been discussing.

The selections for drill at the end of this chapter are not display pieces, but deal with current sentiments such as you doubtless believe in. In working with them don't try to make yourself over into the author and project yourself into the situation on which he spoke. The author and the occasion need not concern you. On the contrary, make the selection your own, and speak it as if you had written it. This will require considerable study.

Such a study has several values. You will become familiar with a piece of good oratorical prose whose form and substance and vocabulary you will take into your own armament of expression and use in your own speeches and conversation. You will be working with a selection which is probably superior in style to one that you could write, one that "speaks" better, and one that permits and demands a higher skill in delivery. Do not fear that your speaking of a declamation will be artificial or mechanical, for it should not and will not be if you follow the directions given here. Indeed you may find that you speak it with more spirit and sincerity than your original speeches.

The process of study in preparing such a selection should be as follows:

1. Read the selection through carefully and deliberately.

2. Find out at once the meaning of every strange word and allusion, and the correct pronunciation of every word about which you are the least bit doubtful.

3. Read the selection through again thoughtfully and deliberately. Then close your book and repeat as much of the thought as you can remember.

4. Note what seems to be the logical grouping of the words, and the relations of these groups to each other.

5. Fill in connective words and phrases that will help to make these group relations clearer.

6. Decide which ideas in each sentence seem to merit the most prominence.

7. Decide which phrases and parts of phrases deserve less prominence because they are subordinate, echoed, or implied.

8. Note comparisons, contrasts, and antitheses that need to stand out clearly.

9. Dwell upon the thought; use your imagination upon it; enrich it with examples from your own experience or reading. Be prepared to amplify every thought in this way.

10. Consider the author's attitude toward each statement he makes. Is it ironic, explanatory, concessive, deprecatory, earnest, indifferent, matter-of-fact, facetious, etc.?

11. Consider the mood of each part, and of the whole.

12. By repeated readings of the whole selection, fix the chain of the thought in mind. Memorize the thought first, and gradually clothe it in the exact words of the author. At all costs avoid memorizing the words before the thought.

13. With an alert mind practice speaking the selection aloud as if to an interested friend.

14. Strengthen your delivery to suit the class audience; encourage free bodily and vocal responsiveness to thought and feeling, and maintain a constant sense of communication—a desire to have your ideas received and accepted.

Test Questions on Expression

Use these questions in criticizing your expression in conversation, in making a speech, or in teaching a lesson.

1. Is my manner free from artificiality, pose, and pretense?
2. Do I behave like "a gentleman conversing"?

3. Do I avoid a typical "schoolroom manner"?
4. Do I have a sense of direct, lively communication?
5. Do I keep my mind constantly on what I am saying so that my thought seems fresh and spontaneous?
6. Do I speak in proper word groups? Is grouping too fine or too coarse to suit the material, the audience, and the occasion?
7. Are group relationships properly felt and communicated?
8. Is emphasis secured by giving prominence to important, thought-carrying words, and by subordinating what is not important?
9. Does emphasis arise from a feeling of the importance of certain ideas, or is it merely mechanical?
10. Are contrasts clearly marked?
11. Are echoed and implied materials definitely subordinated?
12. Is expression sufficiently varied?
13. Is my *attitude* toward my thought always clearly apparent?

Declamations

THE MISSION OF HIGHER EDUCATION[1]

By William James

What the colleges should at least try to give us is a general sense of what, under various disguises, *superiority* has always signified and may still signify. The feeling for a good human job anywhere, the admiration of the really admirable, the disesteem of what is cheap and trashy and impermanent—this is what we call the critical sense, the sense for ideal values. It is the better part of what men know as wisdom. Some of us are wise in this way naturally and by genius; some of us never become so. But to have spent one's youth at college, in contact with the choice and rare and precious, and yet still to be a blind prig or vulgarian, unable to scent out human excellence or to divine it among its accidents, to know it only when ticketed and labelled and forced on us by others, this indeed should be accounted the very calamity and shipwreck of a higher education.

The sense for human superiority ought, then, to be considered

[1] From "The Social Value of the College-Bred," in *Memories and Studies*. Used by permission of Longmans, Green and Co.

our line, as boring subways is the engineer's line and the surgeon's is appendicitis. Our colleges ought to have lit up in us a lasting relish for the better kind of man, a loss of appetite for mediocrities, and a disgust for cheapjacks. We ought to smell, as it were, the difference of quality in men and their proposals when we enter the world of affairs about us. Expertness in this might well atone for some of our awkwardness at accounts, for some of our ignorance of dynamos. The best claim we can make for the higher education, the best single phrase in which we can tell what it ought to do for us, is: it should enable us to *know a good man when we see him.*

That the phrase is anything but an empty epigram follows from the fact that if you ask in what line it is most important that a democracy like ours should have its sons and daughters skilful, you see that it is this line more than any other. "The people in their wisdom"—this is the kind of wisdom most needed by the people. Democracy is on trial, and no one knows how it will stand the ordeal. What its critics affirm is that its preferences are inveterately for the inferior. So it was in the beginning, they say, and so it will be world without end. Vulgarity enthroned and institutionalized, elbowing everything superior from the highway, this, they tell us, is our irremediable destiny. The privileged aristocracies of the foretime, with all their iniquities, did at least preserve some taste for higher human quality and honor certain forms of refinement by their enduring traditions. But when democracy is sovereign, its doubters say, nobility will form a sort of invisible church, and sincerity and refinement, stripped of honor, precedence, and favor, will have to vegetate on sufferance in private corners.

Now who can be absolutely certain that this may not be the career of democracy? Nothing future is quite secure; states enough have inwardly rotted, and democracy as a whole may undergo self-poisoning. But, on the other hand, democracy is a kind of religion, and we are bound not to admit its failure. Faiths and Utopias are the noblest exercise of human reason, and no one with a spark of reason in him will sit down fatalistically before the croaker's picture. The best of us are filled with a contrary vision of a democracy stumbling through every error till its institutions glow with justice and its customs shine with

beauty. Our better men *shall* show the way and we *shall* follow them; so we are brought round again to the mission of the higher education in helping us to know the better kind of man whenever we see him.

THE MODERN RIDDLE[1]

You all know the old Greek story that relates how a strange monster, having the body of a lion, the wings of a great bird, and the head of a woman, sat beside the road that ran to the city of Thebes, and everyone who passed that way was accosted with her riddle. If he gave the wrong answer, he must die. If he gave the right answer, she herself would perish and the people would be free.

The condition that confronts us now is such a Sphinx. The question it propounds is one that we must answer if free government is to survive. That question is, how are the masses of men and women who labor with their hands to be secured out of the product of their toil what they will feel to be, and what will be in fact, a fair return? Until we answer that question we shall have no peace, and if we fail to answer it, we shall have revolution.

The Sphinx of Greek legend was of womanly loveliness, with the face and bosom of a goddess, but with the claws and body of a lion. Our modern industrial monster displays the same incongruity. It has a celestial beauty, which is ease and luxury and plenty; but it has also a dark ferocity, which is cruelty and squalor and want. America is full of wealth, of supply for human want of every kind. With unabated bounty the land blooms and grows, waving with yellow harvests, thick-studded with workshops and industrial implements. We have forty million workers, strong, ingenious, willing. But the fruit of their labor is inaccessible to them. Some baleful fiat has gone forth saying, "Touch it not, ye workers, none of you can touch it; no man of you shall be the better for it. This is enchanted fruit." On the poor workers this fiat falls first, but on the professional workers it falls too; nor can the richest and greatest finally escape.

[1] Adapted from Carlyle's *Past and Present*, and Judge Wendell Phillips Stafford's address "The College a Training School for Public Service."

How shall we solve this paradox of want in a land of plenty? Have we intelligence enough in our hundred and twenty million heads to find the answer? And once it is found, is there valor enough in our hearts to dare to do its bidding? Shall we despair?

In the old story a man appeared one day who solved the riddle. Thebes offered him her throne if he could answer the question, and he answered it. The riddle the old Sphinx proposed was this: "What creature is it that goes on four feet in the morning, on two at noon, and on three in the evening?" The answer was Man. In the morning he creeps. At noon he walks upright on two strong feet. In the evening he limps along with cane or staff. "Man! Man!" cried Oedipus; and the Sphinx was slain.

So now, whatever the formula may prove to be, the answer is still man—the dignity, the honesty, the intelligence of man. Our safety can only be found in a policy that treats all men as brothers, all equally entitled to the fruits of their labor, all equally entitled to raise themselves as high as possible, each in his own place, without doing wrong to any of the rest.

EDUCATED LEADERSHIP[1]

By George William Curtis

In a Republic, as the majority must control action, the majority tends constantly to usurp control of opinion. Its decree is accepted as the standard of right and wrong. To differ is grotesque and eccentric. To protest is preposterous. To defy is incendiary and revolutionary. But just here interposes educated intelligence, and asserts the worth of self-reliance and the power of the individual. Gathering the wisdom of the ages as into a sheaf of sunbeams, it shows that progress springs from the minority, and that if it will but stand fast time will give it victory.

It is the educated voice of the country that teaches patience in politics and strengthens the conscience of the individual citizen by showing that servility to a majority is as degrading as servility to a dictator. Emerson said that of all his friends he honored none more than a quiet old Quaker lady who, if she said yea and the whole world said nay, still said yea. One of the pleasantest stories of Garfield is that of his speech to his constituents in which he quaintly vindicated his own independence. "I would do anything

[1] From "The Leadership of Educated Men."

to win your regard," he said, "but there is one man whose good opinion I must have above all, and without whose approval I can do nothing. That is the man with whom I get up every morning and go to bed every night, whose thoughts are my thoughts, whose prayers are my prayers; I cannot buy your confidence at the cost of his respect." Never was the scholarly Garfield so truly a man, so patriotically an American, and his constituents were prouder than ever of their representative who complimented them by asserting his own manhood.

It is the same voice which exposes the sophists who mislead the mob and pitilessly scourges the demagogues who flatter it. "All men know more than any man," haughtily shout the larger and lesser Talleyrands. That is a French epigram, replies the scholar, but not a general truth. A crowd is not wiser than the wisest man in it. For the purposes of the voyage the crew does not know more than the master of the ship. The Boston town-meeting was not more sagacious than Sam Adams. "Vox populi vox Dei," screams the foaming rhetoric of the stump; the voice of the people is the voice of God. The voice of the people in London, says history, declared against street lamps and denounced inoculation as wanton wickedness. The voice of the people in Paris demanded the head of Charlotte Corday. The voice of the people in Jerusalem cried, "Away with Him! crucify Him! crucify Him!"

Today the educated class is denounced as impracticable and visionary. They are always called visionaries who hold that morality is stronger than a majority. So Richard Henry Lee condemned the Constitution as the work of visionaries. But the Constitution of the United States is the work of American Scholars. It was not a mob, an ignorant multitude swayed by a mysterious impulse; it was a body of educated men, wise and heroic because they were educated, who lifted this country to independence and laid deep and strong the foundations of the Republic. And as educated America was the constructive power, so it is still the true conservative force of the Republic. Take from Washington at this moment the educated power, which is condemned as theoretical and visionary, and you would take from the army its general, from the ship its compass, from national action its moral mainspring. It is not the demagogue and

the shouting rabble; it is the people heeding the word of the thinker and the lesson of experience, which secures the welfare of the American republic and enlarges human liberty.

And as the courage and energy of educated men fired the morning gun and led the contest of the Revolution, founded and framed the Union, and purifying it as with fire, have maintained the national life to this hour, so today let us join with them to lift America above the slough of mercenary politics and the cunning snares of trade, steadily forward toward the shining heights which the hopes of its nativity foretold.

MEN OF SALT[1]

By Henry Van Dyke

Christ chose an image that was familiar when He said to His disciples, "Ye are the salt of the earth." This was His conception of their mission, their influence. They were to cleanse and sweeten the world in which they lived, to keep it from decay, to give a new and more wholesome flavor to human existence. Their function was not to be passive but active. The sphere of its action was to be this present life. There is no use in saving salt for heaven. It will not be needed there. Its mission is to permeate, season, and purify things on earth.

We students are men of privilege. It costs ten times as much, in labor and care and money, to bring us out where we are today, as its costs to raise a boy without education. This brings us face to face with a question: Are we going to be worth our salt? We have had mental training, and instruction in various branches of learning. We ought to be full of intelligence. We have had moral discipline, and the influences of good example have been steadily brought to bear upon us. We ought to be full of principle. What are we going to do with our intelligence and our principle? It is our duty to make active use of them for the seasoning, the cleansing, the saving of the world.

Think, first, of the influence for good which men of intelligence may exercise in the world, if they will only put their culture to the right use. Half the troubles of mankind come from ignorance—ignorance which is systematically organized with societies for its support and newspapers for its dissemination—

[1] Adapted from a sermon called "Salt."

ignorance which consists less in not knowing things, than in willfully ignoring things that are already known. There are certain physical diseases which would go out of existence in ten years if people would only remember what has been learned. There are certain political and social plagues which are propagated only in the atmosphere of shallow self-confidence and vulgar thoughtlessness. Now the men of thought, of cultivation, of reason, in the community ought to be an antidote to these dangerous influences. Having been instructed in the lessons of history and science and philosophy, they are bound to contribute their knowledge to the service of society. No man ought to be too much educated to love his country, and if need be, to die for it. The culture which leaves a man without a flag is only one degree less miserable than that which leaves him without a God. To be empty of enthusiasms and overflowing with criticisms, is not a sign of cultivation, but of enervation. The best learning is that which intensifies a man's patriotism as well as clarifies it. The finest education is that which puts a man in closest touch with his fellow men. The true intelligence is that which acts, not as cayenne pepper to sting the world, but as salt to cleanse and conserve it.

Think, in the second place, of the duty which men of moral principle owe to society in regard to the evils which corrupt and degrade it. Of the existence of these evils we need to be reminded again and again. Men who lead an orderly life are in great danger of doing nothing else. We wrap our virtue up in little bags of respectability and keep it in the storehouse of a safe reputation. But if it is genuine virtue it is worthy of a better purpose than that. It is fit, nay it is designed and demanded, to be used as salt, for the purifying of human life.

Even in what we call respectable society, forces of corruption are at work. Are there no unrighteous practices in business, no false standards in social life, no licensed frauds and falsehoods in politics, no vile and vulgar tendencies in art and literature and journalism? All these things are signs of decay. What are we going to do to arrest and counteract such tendencies? Every man who will, has it in his power to make his life count for something positive in the redemption of society. And this is what every man

of moral principle is bound to do if he wants to belong to the salt of the earth.

There is a loftier ambition than merely to stand high in the world. It is to stoop down and lift mankind a little higher. There is a nobler character than that which is merely incorruptible. It is the character which acts as an antidote and preventive of corruption. Fearlessly to speak the words which bear witness to righteousness and truth and purity; patiently to do the deeds which strengthen virtue and kindle hope in your fellow men; generously to lend a hand to those who are trying to climb upward; faithfully to give your support and your personal help to the efforts which are making to elevate and purify the social life of the world—that is what it means to have salt in your character. And that is the way to make your life interesting and savory and powerful. The men that have been happiest, and the men that are best remembered, are the men that have done good.

EDUCATION IN A DEMOCRACY[1]

By Wendell Phillips

We have founded a republic on the unlimited suffrage of the millions. We have actually worked out the problem that man, as God created him, may be trusted with self-government. We have shown the world that a church without a bishop, and a state without a king, is an actual, real, everyday possibility. Look back over the history of the race: where will you find a chapter that precedes us in that achievement? Greece had her republics, but they were the republics of a few freemen and many slaves; and the battle of Marathon was fought by slaves, unchained from their masters' houses. Italy had her republics: they were the republics of wealth and skill and family, limited and aristocratic. The Swiss republics were groups of cousins. Holland had her republic,—a republic of guilds and landowners, trusting the helm of state to property and education. And all of these, which at their best held but a million or two within their narrow limits, have gone down in the ocean of time.

A hundred and fifty years ago our fathers announced this sublime, and as it seemed then, foolhardy declaration, that God intended all men to be free and equal,—all men, without restric-

[1] Adapted from "The Scholar in a Republic."

tion, without qualification, without limit. The history of the world has no such chapter in its breadth, its depth, its significance, or its bearing on future history. What Wycliffe did for religion, Jefferson and Sam Adams did for the State,—they trusted it to the people. He gave the masses the Bible, the right to think. Jefferson and Sam Adams gave them the ballot, the right to rule. Their serene faith completed the gift which the Anglo-Saxon race makes to humanity.

But we have not only established a new measure of the possibilities of the race: we have laid on strength, wisdom, and skill a new responsibility. Grant that each man's relation to God and his neighbor are exclusively his own concern, and that he is entitled to all the aid that will make him the best judge of these relations; that the people are the source of all power, and their measureless capacity the lever of all progress; their sense of right the court of final appeal in civil affairs; the institutions they create the only ones any power has a right to impose; that the attempt of one class to prescribe the law, the religion, the morals, or the trade of another is both unjust and harmful,—and the Wycliffe and Jefferson of history mean this if they mean anything,—then, when, in 1867, Parliament doubled the English franchise, Robert Lowe was right in affirming, amid the cheers of the house, "Now the first interest and duty of every Englishman is to educate the masses—our masters." Then, whoever sees farther than his neighbor is that neighbor's servant to lift him to such higher level. Then, power, ability, influence, character, virtue, are only trusts with which to serve our time.

Since a republic trusts the state wholly to the intelligence and moral sense of the people, law has no atom of strength unless, and only so far as, public opinion endorses it. Life, goods, and good name rest on the moral sense, self-respect, and law-abiding mood of the men that walk the streets, and hardly a whit on the provisions of the statute-books. Easy men dream that we live under a government of law. Absurd mistake! we live under a government of men and newspapers. In such a government it is imperative that we educate the masses.

But what is education? Of course it is not book-learning. It is not the chips of arithmetic and grammar,—nouns, verbs, and the multiplication table. Neither is it that last year's almanac of

dates, or series of lies agreed upon, which we so often mistake for history.

Gibbon says we have two educations, one from teachers, and the other we give ourselves. This last is the real and only education of the masses,—one gotten from life, from affairs, from earning one's bread; necessity, the mother of invention; responsibility, that teaches prudence, and inspires respect for right. Free speech is God's normal school for educating men, throwing upon them the grave responsibility of deciding great questions, and so lifting them to a higher level of intellectual and moral life. Burning questions, keen debate, great interests trying to vindicate their right to be, sad wrongs brought to the bar of public judgment,—these are the people's schools.

Anacharsis went into the archon's court of Athens, heard a case argued by the great men of that city, and saw the vote by five hundred men. Walking in the streets some one asked him, "What do you think of Athenian liberty?" "I think," said he, "wise men argue cases, and fools decide them." But that Athens where fools decided the gravest questions of policy and of right and wrong, that very Athens probably secured for its era the greatest amount of human happiness and nobleness, invented art, and sounded for us the depths of philosophy.

Trust the people—the wise and the ignorant, the good and the bad—with the gravest questions, and in the end you educate the race. At the same time you secure, not perfect institutions, not necessarily good ones, but the best institutions possible while human nature is the basis and the only material to build with. Men are educated and the state uplifted by allowing all—every one—to broach all their mistakes and advocate all their errors. The community that will not protect its most ignorant and unpopular member in the free utterance of his opinions, no matter how false or hateful, is only a gang of slaves!

Our fathers touched their highest level when, with stout-hearted and serene faith, they trusted God that it was safe to leave men with all the rights He gave them. Let us be worthy of their blood, and save this sheet-anchor of the race,—democratic government,—God's church, God's school, God's method of gently binding men into commonwealths in order that they may at last melt into brothers.

IN DEFENSE OF THE PURITAN[1]

By Walter Prichard Eaton

A Puritan, it would appear nowadays, is anybody who assumes an I-am-holier-than-thou attitude, is afraid of the truth, shrinks from change, from speculation, even from honest doubt, and endeavors to compel all his neighbors to live and think as he does. A Puritan is a bigoted, petty moralist, and there is no joy in him. That is what, I gather, he is today. If that is what he always was, the settlement and early growth of America is the most extraordinary phenomenon in the whole history of mankind.

But that isn't what the Puritan was, and the current critical usage of the word Puritan is a perversion. The Puritans had descendants, both bodily and spiritual. Some at least must still exist. And they are not named Volstead nor Bryan nor Straton. It may be they are not numerous; it may be that Puritanism is not potent in our midst any longer. But that I regard as a pity, not cause for rejoicing. For we need not less, but more Puritanism in our modern life.

The Puritans in England closed all the theatres; but they also cut off the head of a king. The Puritans in America endeavored to live and to make everybody also live according to a terrible theology; but meanwhile they conquered a wilderness, flung ever westward, over rivers and mountains, the thin frontier of empire, and prepared the soil for the Eighteenth Century's great contribution to history, the ideal of democracy, of government as a contract with the governed. The Puritan theology by which those ancestors of ours lived had little to do with Eighteenth Century political ideals. But the spirit in which that dread and dreary religious philosophy was at first accepted had everything to do with the Eighteenth Century, because it was a spirit of intense faith in the worth of the individual and of assertive independence of individual conscience. The Puritan's apparent distrust of himself, meaning his natural man, was an accident of his theology. That he dared defy Church and State, that he braved the stake, that he hazarded the wintry Atlantic in a cockleshell and pitted his lone ax against a virgin forest, that he cut off a king's head and told the world he knew more about

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where authority came from than all the traditions of a thousand years—wasn't exactly to display a conspicuous lack of self-assurance. The Puritan conscience was a consciousness of the individual's responsibility to his Maker alone. He regarded his faith, his way of feeling, his individuality, much more highly than he regarded any existing customs, conventions, or laws. In other words he was a true revolutionist.

And the Puritans today—who are they? Certainly not the men and women who run with the mob; certainly not the men and women who wrap about themselves as a garment the mouldy husks of a dead theology and seek to impose their traditions and inhibitions on all their fellows in the name of a petty morality; and neither are they the men and women, who in the name of individual liberty, recognize no moral force in the universe, nor those who have not the courage to be either for God or against Him.

The Puritan was a revolutionist for the right. He instinctively placed principle above expediency, his trust in himself above his trust in tradition. Show me a man today, I care not what his theological creed may be, who views the world and society as something more, and something deeper, than a jumble of trade, politics, and pleasure, as something which should step with the march of moral law and who himself looks for this moral law, in his own heart and his own intelligence, and determining it there trusts the verdict though kings or mobs or editors or parsons or all tradition be against him, that man I will call a Puritan. He will speak with force and conviction. But he will respect the integrity of all other honest individuals. He will hate sham, and cant, and timid shirking; he will insist that life has duties, and he will rejoice in doing them. He will be a man most men respect, and many admire. And to follow him will require character, purpose, spiritual integrity, the moral bravery which dares revolt.

FREEDOM

By John Stuart Blackie

We have heard much during recent years from the child-drivers and the wine-bibbers, as well as from sincere though misguided idealists, about the virtues of personal liberty. It is

asserted, with fanatical fervor, that the watchword of humanity, the war-cry of heroism, the stamp of moral dignity, is Freedom. Now, it is certainly true that birds were not made for cages, and that in order to be a natural, normal, proper bird, a winged creature ought to be allowed to fly; and it is equally true that man, if he is to be man, and no chattel, must be free. A civil society of slaves is nonsense in the statement. Only free-men, as Aristotle teaches, can constitute a State. But freedom in this sense does not mean absolute freedom; on the contrary, it rather means only the equal acknowledgment of just and fair restraints. Mere liberty, though a very great thing to a bird, is the first and lowest and smallest condition of human society. Freedom, however much belauded, is, in fact, that quality or function which man shares in common with children, savages, madmen, and wild beasts. All these naturally rejoice only in freedom, and disown all restraint. The imposition of restraints upon liberty is the first great act of civilization; and to increase restrictions is, in the general case, to make progress in legislation. No doubt, unwise restrictions have sometimes been made by intermeddling rulers, which required to be removed; but law, nevertheless, means restraint; and to be lawless is to be free. It is with the power of human liberty as with the force of steam in a steam-engine; it is only by being confined and regulated and controlled that it becomes anything more than an idle puff or an inorganic blast. We must say, therefore, that, assuming the existence of native social forces, not freedom but order is the grand distinctive principle of civil society.

Order is the grand regulating principle of all things. The stars are not free to move otherwise than in their appointed courses; the flowers divide themselves into finely calculated sections, by laws more ingenious than any mathematics; even the storms and the winds have their laws, to which only the imperfection of our calculating machines, and the narrowness of our survey, give an appearance of instability. Let us, therefore, as the counterpart of the proposition that freedom is the distinctive principle of the noblest society, say that the whole universe is subjected to law, and perishes and falls into chaos the moment it attempts to live by mere freedom. In this respect, the moral world, as we should anticipate, is the exact image of the physical. A congregation of

the masses of people, blown up with the idea of liberty, can only produce confusion and anarchy, unless these masses are willing to submit themselves to the constraints of reason and law. History has shown this both on the large and small scale, a thousand times. Unreined liberty leads to violence and passion; violence leads to strife and civil war; civil war ends in confusion and exhaustion; and the necessary conclusion is dissolution, destruction, and mutual extermination; unless the cure be sought, where, after such a process, it has alone been found, in military despotism.

In contrast to these social disasters which follow a period of unchecked liberty, the happy results of order, under the constraining power of reason, in society, are love, harmony, moderation, and toleration; right and justice in the administration of the laws; stability in social institutions; peace, prosperity, and permanence. Liberty is a wild horse, which can only be made serviceable to the commonwealth by being saddled and bridled by the great master, Order. It is a wine which, unless carefully used under the prescription of a wise physician, lifts a man for a moment into an imaginary heaven, only that it may plunge him into a real hell.

——VI——

THE TEACHER'S RHETORIC

THE teacher's rhetoric.

To you that probably suggests sentence structure, and punctuation, and paragraph methods; but on those topics I shall have nothing to say. I intend rather to discuss in this chapter some aspects of speech construction not ordinarily covered by courses in English composition. I am using the term "rhetoric," as did Aristotle in his book of that name, to describe the proper method of constructing speeches. He defined rhetoric as "the faculty of discovering in the particular case what are the available means of persuasion."

You will be able to see, I am sure, that the fundamental task of both speechmakers and teachers is persuasion. This does not imply, of course, that teachers should cultivate an oratorical manner or spend the class hour in delivering orations. As has already been said, it is generally true that the less the teacher talks, the better her teaching. But the necessity for exposition of subject matter, and often for exhortation, is inescapable. Both teacher and orator face the fundamental problem of holding the attention and interest of their hearers, and moving them to action; neither dares assume that his only function is to hand out the truth and let his hearers take it or leave it. For the teacher especially this attitude is indefensible. True enough, Aristotle found that "among human pleasures that of learning is the keenest," but it is likely that in our jaded age we lack the keen appetite for learning characteristic of the ancient Greeks. Too many of our youths come to school under compulsion from their

parents or the state laws. Even in the universities they exhibit little hunger for knowledge. Their appetite must be stimulated.

Even when our immediate aim as speakers or teachers seems to be exposition, we always have the problem of making our hearers willing to learn, and, if possible, of making them wish to learn. A lecturer who attempts to expound some economic or political theory before a popular audience may be as logical as arithmetic, but his efforts will be wasted if his hearers are not interested. And so with teaching. It is generally no great task to prepare a lesson so that its presentation will be logically clear, but making it psychologically effective is another matter. We must not be content with merely exposing young people to learning; we must make learning palatable, or else make our students hungry. Our task is not merely to lead the colt to water—the laws do that—but to make him drink. And this we must accomplish not by forcing his nose into the waters of learning, but by *persuasion.*

When you are to explain to your class some law of chemistry or the causes of the Civil War, when you wish to speak your mind upon some topic in a teachers' meeting, or when you are asked to address the Rotary Club on some civic need, your fundamental task is to "discover in the particular case the available means of persuasion." This is rhetoric.

Since in many respects, then, the problem of the teacher is identical with that of the public speaker, we can learn a great deal that will be helpful in both teaching and speech-making from the long history of rhetoric and oratory. It happens that one of the best of the ancient treatises on the art of the orator, Quintilian's *Institutio Oratoria,* is also one of the best treatises on education. And it is surely significant that many of the great orators in the history of the race were teachers of the people—men whose mission was to educate the people in wise living and sound public policy. One thinks particularly of Demosthenes, Jesus, the early fathers

of the Christian church, and, at a later period, of Edmund Burke and Wendell Phillips.

Steps in the Preparation of a Speech.—What is the method to follow in preparing a lesson or constructing a speech? Generally you will need to consider all of the steps listed below, though on many occasions some of them will already be determined for you. In all of them you must constantly keep in mind the need for persuasion, for creating the proper psychological effect on your hearers.

We shall consider separately these steps in the preparation of a speech:

1. Finding a subject.
2. Determining the purpose of the speech.
3. Making an inventory and analysis of available material.
4. Finding new materials.
5. Making an outline, or rhetorical plan.
6. Adapting the material to the audience.

Of course these are not always distinct steps, to be taken separately and in this order. Several may need to be considered at once, and some of them may be omitted. They are divided here for convenience of treatment.

Finding a Subject

This first step will not always trouble you because your subject may have been assigned in advance. For example, you may be asked to explain to the Parent-Teacher Association the plans for a new gymnasium, or to talk about George Washington on his birthday. But more frequently you will have to find your own subject. The Literary Society has asked you to "give a talk," or the Civic Club wants you to "say something" at their next meeting. What shall you talk about?

You might begin by canvassing your own interests. It is true that you can develop an interest in almost any subject if you expose yourself to it and work at it, but you will

probably do best with a subject in which you have an initial interest. Have you a hobby? Have you recently had an interesting experience or followed some interesting line of study? Are you a staunch defender of some theory or institution? Is there some abuse that "burns you up"? Is there a thesis that you will defend in arguments running late into the night?

Perhaps your major study is history, and you are indignant over the statement attributed to a wealthy industrialist that he wouldn't give two cents for all the history ever written. You might defend the study of history, a possible title being "Two Cents' Worth of History."

If your interests do not suggest a subject, perhaps the occasion will. What is the occasion that brings your audience together? Are they coming to hear an address, to consider a problem, to worship, or to eat? Who are your audience, how old are they, how intelligent, how sophisticated? What will they wish to hear from you? What ought they to hear from you? Will you find them in a serious or a frivolous mood?

A subject may be taken from some field in which you are studying—psychology, politics, economics, literature—or from some book or essay you have read, but certain cautions must be observed. A mere rehash or résumé of a magazine article will not pass for a speech. It is quite proper to use someone else's work as a basis for your speech, but the material should be reworked, reorganized, and reworded so that it bears the stamp of your own mind. To begin with, the book or article should express your own convictions, and its content should be sifted and focused in accordance with the principles to be discussed later in this chapter.

A second caution is needed. Do not tell your audience what they already know as well as you. A common mistake of student speakers especially is to try to make a speech from something that is common knowledge on the campus—the need for a new dormitory or library or athletic field. Your subject should, of course, be timely and of interest to your

audience. But you must always ask yourself whether there is any reason why you are qualified to discuss it before the present audience. Have you any inside, first-hand information on the subject? Have you studied it more widely or thought about it more deeply than your hearers so that you can appear before them as an authority? Nothing will bore an audience more surely than to hear from a speaker only what they already know as well as he.

If you aspire to leadership in your school, in your profession, or in your community, you should cultivate intellectual interests that will supply subjects for speeches. Read widely, not only in your chosen field for teaching, but also about theories and philosophies of education, both ancient and modern. Read also the best books and magazines dealing with those perennial social problems which have always been the themes of oratory. A well-furnished mind will not lack for subjects, and a mind barren of ideas will hardly find them by any means—and its owner probably ought not to be heard at all.

Determining the Purpose of Your Speech

The second step in preparation is to determine your purpose. What do you hope to accomplish by your speech? What effect do you expect it to have on your audience?

Remember that the general purpose underlying all public speaking, including speaking in the classroom, is communication, and that communication involves a direct, earnest, and reciprocal relation between the speaker and the group addressed.

We have heard a great deal lately about the doctrine of self-expression. It is sometimes assumed that a speaker's object should be merely to express himself—to rid himself of some accumulation of ideas or emotions, to find relief from some matter that has been troubling him by "getting it off his chest." And it is often assumed that to make a speech, all he needs to do is to make his presentation clear and logical.

The speaker searches out some facts in the library, and recites them to his audience; the result is a pale echo of an encyclopaedia article. Such a speaker reveals his ignorance —or his carelessness—of the basic function of public discourse, *communication.* A speech properly conceived will seek to affect the beliefs or the behavior of the given audience in some specific way, and the speaker must have the desired effect clearly in mind. We have no concern here with those who speak merely to fill time or to make an exhibition of themselves or their powers.

From this general purpose to communicate you must refine a more specific purpose. Let us see what these specific purposes may be. Aristotle divided speeches into three kinds, according to their purposes: *deliberative* speeches, designed to exhort the listener to, or dissuade him from, some course of action; *forensic* speeches, aimed at accusation or defense; and *epideictic* or eulogistic speeches, consisting of praise or blame. This classification is helpful, but we can more profitably consider a wider range of purposes. In terms of what you are trying to do to your audience, your purpose may be one or more of the following:

To interest.
To entertain.
To inform.
To make clear.
To convince.
To impress.
To arouse.
To actuate.

Your choice of a purpose will depend largely upon the character of the group you are to address, the nature of the occasion, and the demands of your subject. Let us suppose that you have spent a year in Ireland, and that you are to give a talk on Irish customs. Your purpose in discussing this topic before a class in geography might be to *inform* them

about certain customs of the Irish people. But before the Hibernian Society your purpose might rather be to *impress* them anew with the worth and uniqueness of Irish customs. A talk on Irish heroes before the same group would have a different purpose from a talk on Ireland's commerce. And whereas you might speak before the members of a serious study club to inform, to enlighten, or to convince, you would probably aim to entertain only, when addressing the same group on the same subject at their annual banquet and frolic.

In preparing a speech or a lesson, then, you should inquire carefully about the occasion and the nature of your audience or your class—what kind of people they are, their age and sex, their social position, their tastes and prejudices, and their level of intelligence and degree of information on the subject you are to discuss. As regards the occasion, you should know when and where the meeting is to be held, what purpose brings your audience together, what mood they will be in, what they will expect, and what their attitude will be toward you. These factors, together with your subject, should guide you in determining the end or goal to keep in mind in planning your speech.

It is best to write out your purpose in a sentence, and to express it in terms of the effect you wish to produce on your audience. Suppose you have decided to speak on Americanism, or Good Citizenship. Do not be satisfied to state your purpose in such vague terms as "Why we should vote," or "How to cure corruption," or "Educating the foreign-born." Put it into a sentence—for instance, "I wish to make clear to my audience just why good citizens should vote at every election" or "I wish to convince my hearers that the foreign-born are not to blame for corruption in city government."

Seldom, of course, will a speech have one, and only one, purpose. You may need to explain the single tax in order to persuade your audience to vote for it. You may need to arouse an audience (or a class) from its lethargy before you can get it into a mood to listen to an exposition. But nearly

always a speech will need to have one dominant aim, and if you are to accomplish anything by your speaking you must know what that aim is, and be guided by it. When you go hunting you can't expect much success if you aim your rifle only in the general direction of the woods where the deer are supposed to be.

Making an Inventory and Analysis of Available Material

When an architect knows the purpose of a structure—whether it is to be a hotel, a warehouse, or a cow barn—he can proceed to plan it. But he must know first what materials are available for his use. He must examine what he has on hand, determine what additional supplies will be needed, and then search the markets for the best available materials. Of course he will classify and grade them according to their suitability for his purpose, discarding what he cannot use. And so with a speechmaker.

Your first task should be to discover and analyze what you already know about your subject. Yes, you really need to discover what you already know, and this may not be easy. You will often be surprised when you organize your thoughts to find that they make a considerable bulk. At any rate it is best to begin with what you have, and to work it over thoroughly before you seek to add to your knowledge by reading and other means. You must find out what you know about the subject, and what you really believe about it, before you are prepared to seek intelligently for what you don't know about it.

Preparation for a speech should be started early, and you will find it best to jot down every idea that comes to you, no matter how unpromising it may seem; it is well to carry a sheaf of cards or a memorandum pad for this purpose. Many of your best points will come to you at odd times when you are not concentrating on preparation, and they may slip your memory if you don't record them.

Several days before your speech is due, sit down and analyze this accumulated material. A clear statement of your subject and purpose will help you. Let us suppose that you are to address a meeting of parents and teachers on the cooperation of the home with the school. You get out your accumulation of notes, and add to them what comes to you at the moment. The following jumble is the result:

Education is a joint responsibility of parents and teachers. (Not very original.)

Pupils shouldn't carry false tales home about their teachers.

How a teacher spends her evenings is none of the parent's business. (But I won't dare say so.)

Some parents baby their children too much.

Do children belong to the state or to the home?

Parents shouldn't do their children's home work for them. (Especially when they do it wrong.)

Parents should provide more encouragement for home study.

Some children don't get enough sleep.

Teachers should be accorded the same respect as other professional people—doctors, lawyers, ministers. (Do we deserve it?)

A teacher shouldn't be expected to know everything.

Children attend too many cheap movies.

They don't spend their lunch money wisely.

They should be taught manners at home. Teachers have enough to do without trying to teach them to behave.

This is not very promising. Some of these statements, though they represent your real thoughts, are not appropriate for the occasion; you would like to say them to the parents of your children, but good taste forbids. Others are mutually contradictory. But you think something can be done with your accumulation of ideas; in fact, something *must* be done.

Finding a Central Idea.—If you could find a single integrating idea around which your material could be organized, you would be on your way. You would like to persuade

parents to provide their children with more cultural influences, more inducements to study, but you reflect that this need is apparent chiefly in the poorer homes, and that parents from those homes are not likely to be present at your meeting; there is nothing to be gained by lecturing the absent.

As you examine your materials a possible end or purpose for your speech begins to emerge. You would like to impress the parents with the professional competence of their teachers. You would like to have them accord you the same respect they do their doctors, dentists, and lawyers. You would like to have them respect your personalities as men and women, and your ability as teachers. If this respect can be achieved most of the other matters you have in mind can be more easily taken care of. You decide, then, that the purpose of your speech will be to convince (or persuade, or impress—you are not yet sure which) your audience that you deserve their respect. This seems satisfactory until you think of some of your colleagues—and of some of your own shortcomings. You decide to modify your purpose. You will aim to convince your hearers that teachers try to deserve their respect, or explain to them that teachers wish to receive the respect accorded members of other professions.

With this idea as a nucleus your other material disposes of itself rather easily, and you can now proceed to make a logical analysis. Some of your items have to do with parents' criticisms of teachers' conduct. You are doubtful about the propriety of using them, but decide to risk it—you can at least say that criticism of a teacher's conduct is justified only as it concerns his professional efficiency. Then you have several items criticizing parents in their control of their children—the child's need of a cultural environment, proper rest, recreation, food, manners, etc. Instead of making a blanket criticism of parents on these points you decide that it will be better merely to insist upon the teacher's competence as a diagnostician—a competence based partly on her training, and partly on her wide opportunity for disinterested

observation—and to point out the need for parents to cooperate with teachers in all that promotes the child's best interests.

Your analysis then assumes this form:

ANALYSIS

Purpose: To persuade these parents to respect and cooperate with the teachers of their children.

Main Proposition: Teachers should be respected as are the members of other professions.

I. Their right to live their private lives free from criticism should be respected.
   A. Such criticism impairs their efficiency as teachers.
      1. It damages their morale.
      2. It makes them timid and fearful, or else resentful.

II. Their competence as educators should be respected.
   A. They have had professional training.
   B. They have more experience than any parent in handling children.
   C. They can treat the child's problems impersonally.
      1. They are free from the bias caused by home ties and family affection.

III. Their requests for cooperation from the home should be respected.
   A. They cannot teach successfully unless the home furnishes an environment favorable to study.
      1. The home must provide a time and place for study.
      2. Parents must not allow entertainment and social activities to exhaust the child's interest and energy.
      3. They should see that the child is physically fit for school work.
         a. Poor work is sometimes due to insufficient rest.
         b. It is sometimes due to the need for more or better food.
         c. It is sometimes due to poor vision.
      4. The home must cooperate with the school in discipline.
         a. It must insist upon respect for teachers.

b. It must avoid coddling.
   (1) This kills interest in self-development.
c. It must avoid regimentation.
   (1) This destroys initiative.

This analysis represents in logical outline the substance of what you wish to say. However, it is not to be considered the plan of your speech. That will be discussed later.

Even if your aim is not argumentative it is best that your analysis be in this form, that is, the form of a logical brief. This means that you should have a main proposition, or subject sentence, to which everything else is subordinate. Each item in the brief should be a complete sentence. The main heads, I, II, III, etc., should read as reasons for the truth of the subject sentence, and the subheads as reasons for the truth of the main heads above them. The relationship between a superior head and its subheads is expressed by *for* or *because*, and never by *hence, so, therefore, then, also*, or *thus*.

Analysis of Argument.—When your aim is definitely argumentative, that is, when you are trying to prove a certain view sound or a certain action desirable, this logical brief is much more easily constructed. A common type of organization which has become almost standard in debate briefs is called the "disease and remedy" analysis, and follows this pattern:

I. An evil exists.
II. This remedy will cure it.
III. It will not introduce new evils.
IV. No other proposal is so satisfactory.

Thus an argument for the honor system in examinations might be briefed as follows:

I. There is much cheating in examinations.
II. Adoption of the honor system will stop it.
III. It will introduce no new difficulties.
IV. There is no better way to prevent cheating.

When your speech concerns not a future policy but a matter of fact, or when your aim is not to convince but to impress, enlighten, inform, or entertain, there is no such handy pattern of analysis to guide you. Your only recourse is to think through your material and arrange it as best you can into logical unity, as was done above with your proposed speech before the Parent-Teacher Association. A type of analysis frequently used in such cases is based on a consideration of the different elements, interests, or sections affected by the proposition. Thus you might argue:

I. This project is a good one.
   A. It would please pupils.
   B. It would please parents.
   C. It would please teachers.

Or:

I. This economic reform is sound.
   A. It is good for industry.
   B. It is good for labor.
   C. It is good for the consumer.

Or:

I. This practice should be condemned.
   A. It is harmful to health.
   B. It retards the mind.
   C. It is morally wrong.

Or:

I. Our school offers a well-rounded education.
   A. It offers cultural training.
   B. It offers vocational training.
   C. It offers recreational activities.
   D. It prepares for citizenship.

Whatever the method used, your finished analysis should present to the mind and the eye a clear picture of your materials and their relationships to each other. The subject sentence should state clearly and compactly a single proposi-

tion, and each head and subhead should read as a reason for the truth of its superior topic. Both numbering and indentation should aid in presenting these relationships quickly to the eye. The customary form for this is as follows:

I. — — — — — —
  A. — — — — — —
    1. — — — — — —
      a. — — — — — —
  B. — — — — — —
    1. — — — — — —
      a. — — — — — —
    2. — — — — — —
      a. — — — — — —
      b. — — —— — —
II. — — — — — — etc.

Analysis of Exposition.—Speeches which aim to inform or explain require special treatment because, for one reason, so much of a teacher's classroom talk must be expository.

One fundamental requirement in planning expository discourse is that you must begin with the known and proceed to the unknown. In order to explain what is strange or new you must begin with what is familiar. It may be helpful to discuss several plans of organization.

The first to be considered is *definition.* To define a thing you first state the class of objects to which it belongs (which, presumably, is familiar to your hearers), and then tell how it differs from other objects in this class, or describe its peculiar characteristics. If, for instance, you consult a dictionary to learn the meaning of *caviar*, you will find first that it is the eggs of fish, and then that it comes from the sturgeon, and is prepared to be used as a relish, especially in Russia.

In explaining a process it is often difficult to find a central idea—to formulate a subject sentence. This difficulty can sometimes be solved by making your subject sentence a definition. Let us suppose, to use a homely illustration, that you

are to explain the process of making fudge. In the dictionary you will find fudge defined as "a kind of soft candy made from sugar, milk, butter, and often chocolate, and beaten to a creamy consistency." As the subject sentence of your analysis, then, you may use this: "Fudge is a kind of candy made by boiling together a mixture of sugar, milk, butter, and chocolate, and beating the mixture to a creamy consistency." The various steps in the process can then be listed as subheads. So too a talk explaining the manufacture of paper might be organized around a definition of the process: "Paper is a substance manufactured by reducing raw material to pulp, which is then felted by being run on to a flat sieve, and later pressed and dried." Each supporting statement would deal with one of these steps in the manufacturing process.

Another principle of organization sometimes usable is *division.* Ask yourself what are the parts of the thing you are to explain. Suppose you wish to explain the process of news-gathering for a metropolitan daily. You could consider separately the gathering of foreign news, local news, society news, sports news, etc. This division will suggest as a subject sentence something like this: "There are many branches of the news-gathering service on a metropolitan daily." Sometimes your division of material will be according to *spatial* considerations, as in describing the services of a union station or a department store. Sometimes it will be based on *temporal* considerations, as in explaining the westward expansion in American history, the battle of Gettysburg, the process of meat packing, or how to revive a drowned person.

A third device for organizing your material is to consider the *function* of the thing you are to explain. What is its use? What is it intended to accomplish? Suppose you are to explain the playing of end position on a football team. You could explain the function of the end man on the kick-off, on offense, on defense, in punt formation, in handling passes, etc. These points would supply your subheads, and

help to explain your subject sentence: "The end man is a vital cog in the football machine."

One further method of analysis is by a consideration of the *cause and effect* relationships of your materials. It is especially helpful in explaining mechanical processes, for instance, the working of a gas engine. A spark causes an explosion of gas, the explosion drives down a piston, the piston turns a crankshaft, etc. Such a method may be used in explaining electrical refrigeration, the dangers of coal mining, the justification of labor unions, the popularity of the President, etc.

By these or similar methods, then, see that your thoughts are reduced to order. Be careful to integrate your material around a single idea which can be expressed in a definite, concise statement. This will help you to avoid the vague formlessness that is so prevalent in public speaking and classroom exposition. Analysis is not the easiest step in preparation, but it is one of the most important, and it makes the other steps easier.

Finding New Materials

As has already been said, it is best to analyze the materials you have on hand before you seek by reading and other means to enlarge your stock. It is true that an hour's reading in the library may lead you to make a complete revision of your purpose and analysis, but if your work has been well done such a radical modification is seldom needed. In any case your work will not have been wasted, for you will know better what to look for in the library, and how to fit what you find into your scheme of thought.

With library resources, the more common ones at least, you should be thoroughly familiar. A library is a repository for the intellectual culture of the race. Unless you are at home among books, and able to discover and extract from them the materials that you need as teacher or speaker, you have little right to cultural leadership in the community.

Reject at once the notion that your own mind unaided is competent to grapple with the problems of the classroom and the platform. Other minds than yours, and very likely better ones, have wrestled with the same problems. Their conclusions and their wisdom are preserved in books. You should know how to discover them.

First, you should be familiar with dictionaries: not the pocket-size, ten-cent-store variety, but the complete unabridged volumes. Words are the instruments of thought. If your thinking and expression are to be sound and clear you must understand words thoroughly—understand the parts of which they are composed, their derivations, and their histories. Compare the treatment of several words in different dictionaries, say *Webster's New International*, the *Standard Dictionary*, and that monument of British scholarship, the *New (Oxford) English Dictionary*. Look up several such simple words as *form, case, serve, pitch*. For words that have undergone interesting changes or have an interesting variety of meanings, look up *passion, rhetoric, elocution, pretty, fellow*, etc. Learn the character and the limitations of each dictionary, and become thoroughly familiar with at least one.

Next, you should know the resources afforded by a good encyclopedia. It is, as its name indicates, a comprehensive summary of the complete circle of the arts and sciences, an attempt to cover all of man's knowledge. Learn to refer to it when you need information on any subject.

Third, learn to use the card catalogue in your library. Study its system of numbering, of reference and cross reference, of abbreviation and notation. Remember that the chief function of the librarian and her assistants is to help you find the books you want. If the book you need is not in your library, the librarian will tell you where and how it may be procured, and she may be able to borrow it for you. In most cases the only thing that should prevent you from

obtaining a book you need is the fact that it has not yet been written.

Fourth, in gathering material on any current or recent matter learn how to use the *Readers' Guide to Periodical Literature*, which lists each month the titles and authors of all articles that appear in the leading magazines. If you wish to gather data on the loss of the *Titanic*, Lindbergh's solo flight to Paris, or the development of television, consult the *Readers' Guide* and note the articles on your topic that sound most promising. Perhaps you will not find all the magazines in your library, but even a small library generally provides enough for your purpose.

Fifth, learn to use the *Times Index*. Suppose you remember vaguely an important speech made a year or two ago by H. G. Wells, Sinclair Lewis, or Mussolini, and want an exact statement of what was said. If, as is likely, it was published in the New York *Times*, you can find it through the *Times Index*. For recovering news that has grown cold, this is indispensable.

In addition you should be familiar with the various dictionaries and encyclopedias devoted to special interests: biography, history, mythology, literature, quotations, phrase and fable, etc. Anyone who has a good library at his service need lack neither ideas nor illustrations for a speech or lesson.

Reading is, however, not the only method by which you can augment your material. A great deal can be learned by talking with others—your family, your friends, your colleagues, and with strangers. On such a subject as parent-teacher relationships you will find that conference with others is especially helpful. By talking with others you will learn, like Mr. Milne's Bear of Very Little Brain, that "when you Think of Things, you find sometimes that a Thing which seemed very Thingish inside of you is quite different when it gets out into the open and has other people looking at it."

Sometimes a first-hand personal investigation is possible,

as in preparing to discuss relief for the unemployed, our lack of gymnasium facilities, why we lost the last game, or how books are made. No means should be neglected that will help you to become thoroughly familiar with your subject.

As you gather new material you will often need to add to, subtract from, or otherwise modify your analysis. You may find that the subject you have outlined is far more complicated than you had supposed, so that you will have to limit yourself to a small part of it. One who starts out to discuss the Peace Movement may be able to make a quite satisfactory analysis of his store of thought, but a little reading convinces him that a very small phase of the subject will be all that he can cover, even if given an hour.

Making an Outline, or Rhetorical Plan

We have discussed the analysis of materials to be used in a speech, and their organization into a logical brief. It should be apparent that this analysis of material is not a plan for a speech, any more than a catalogue of building materials in a warehouse is a plan for a building. Our next step, then, is to select what will be needed from our available materials, and organize them into a speech plan. I have called such a plan a rhetorical plan because the fundamental consideration in making it is persuasion.

With your analysis before you, consider this question: How can I best arrange these materials to accomplish my purpose? Again you must consider the character of your audience. What kind of people are they? Of what station in life? What is their background of culture, of information, of experience? And again you must consider the occasion. What brings your audience together? In what mood will you find them? What will be their attitude toward you?

With a definite message to give, what is the best plan of presentation? Experienced speakers have evolved various schemes for arranging their material. An old Negro preacher when asked for his method of sermon construction replied,

"Well, first I splanify. Den I argufy. And den I puts in de arousements." It is a good plan, and has been used by more than one successful speaker. Another preacher planned his sermons according to three F's: first, Facts; second, Faith—belief based upon the facts; and third, the Future—an appeal for action. Quite similar to this was the plan used by the late Russell H. Conwell. First, he said, he aimed to get attention. Then he piled up the facts. Third, he drew from these facts a pointed message. And fourth, he appealed for action. Henry Ward Beecher found that his sermons were most successful when he began by establishing common ground with his audience, heaping up a large number of particulars on which they could all agree, and then making a fervent appeal based upon these particulars.

Aristotle taught that the only necessary parts of a speech are Statement (of the proposition), and Proof. If this dictum were accepted your analysis would serve perfectly as the plan of your speech. But, because audiences are not influenced solely by reason, Aristotle admitted two other parts—a Proem, or introduction, and an Epilogue, or conclusion.

Plato felt the need for some kind of artistic unity in a speech, and he has Socrates say, "Every discourse ought to be a living creature, having its own body and head and feet; there ought to be a middle, beginning, and end, which are in a manner agreeable to one another and to the whole."

All of these schemes have elements that are worth noting. Especially significant is the need that experienced speakers find for securing the attention of their hearers, and getting on common ground with them. This is the function of Aristotle's Proem. Important also is a conclusion which will leave a good final impression with your hearers. It is sometimes said that when a speaker is through he should stop, and so he should. But he should stop gracefully, and not leave a jagged edge like the end of a broken stick. His speech should be whittled to a point.

It will be best, then, to plan your speech in three main divisions:

I. Introduction
II. Discussion
III. Conclusion

The Introduction.—The function of the introduction, according to ancient rhetoricians, is to render the hearers well disposed toward the speaker, attentive to his speech, and open to conviction. You may sometime find an audience that is ready and eager to hear you, but such are rare. You will usually need to take particular care to get on good terms with them and arouse their interest in your subject. Their friendliness will generally be secured by your manifesting the qualities of personality discussed in Chapter II.

The problem of interest is difficult. It is not, of course, the mere appearance of attention that is wanted. You will generally have that from your audiences and classes. But you will soon learn that children, and their elders too, can sit quietly with their eyes upon you, seemingly absorbed in what you are saying, while their minds are playing with your personal peculiarities or going on far journeys. It is not mere outward attention that you want, but inner interest—interest not in yourself, but in your subject. How can you get it? First, please note that you can seldom arouse interest in a subject by declaring that people ought to be interested in it. That is too much like the crude method of a schoolboy scold declaring before a "pep" meeting, "You ought to have some school spirit. Why don't you have some school spirit? Everybody ought to support the team," etc.

How interest is to be maintained we shall discuss a little later. At present let us note some methods or devices for opening a speech. The most common one is the funny story or anecdote. Though it has been badly abused it has merits that cannot be ignored. The conciliating power of humor is so obvious as to need no emphasis. But if you decide to open

your speech with a humorous anecdote try to see that it has some application to your theme or to the occasion. Humor may of course be secured without the use of anecdotes; it may consist in pleasantries, or in witty references to persons and events. George William Curtis thus began a very important speech before the New England Society at their annual banquet in New York:

It was Isaac Walton, in his *Angler*, who said that Dr. Botelier was accustomed to remark "that doubtless God might have made a better berry than the strawberry, but doubtless he never did." And I suppose I speak the secret feeling of this festive company when I say that doubtless there might have been a better place to be born in than New England, but doubtless no such place exists.

This example illustrates also the possibility of arousing interest with a quotation, preferably a familiar one. Sermons generally begin with a quotation, or "text." In a sermon at Geneva in 1925 before representatives of the Assembly of the League of Nations, Harry Emerson Fosdick began thus:

"All they that take the sword shall perish with the sword." One ought to read with awe these words spoken nearly two thousand years ago and only now beginning to seem obviously true. Reliance on violence is suicide, said Jesus. All they who take the sword shall perish with the sword.

Sometimes an instance or example furnishes a good introduction. A speaker making a plea for greater care in the prevention of accidents began with the story of a fatal accident to a child reported in that day's newspapers. A student trying to convince his audience that astrology should be taken seriously began, without mentioning his subject, with an account of the life of Benjamin Franklin, pointing out how he alone of seventeen children raised in the same environment achieved any fame.

Sometimes a vigorous and striking statement of fact makes a good approach. Glenn Frank began an address on

Jesus as a teacher with the statement, "Great teachers are great men. And, since the race throws up but a few great men in any generation, great teachers are rare." Booker T. Washington, the Negro educator, used a similar approach in his address before the Atlanta Exposition in 1895. It was the first important occasion on which a Negro had been asked to appear on the same platform with southern white men. Washington was aware that part of his audience was hostile, and that he might easily say something that would blast the black man's hopes of ever again receiving such recognition. In such a situation he thought it best to avoid any attempt at pleasantry and to begin with an uncontrovertible statement of fact, and then show the significance of the fact. Here is his approach:

> One-third of the population of the South is of the Negro race. No enterprise seeking the material, civil, and moral welfare of this section can disregard this element of our population and reach the highest success.

These are but a few of the possible methods of approaching your audience. You will think of many others, but these few should serve to stress the need for making an approach, and to emphasize your obligation first of all to get on good terms with your audience and arouse their interest. First impressions are important, and the initial attention which any polite audience will give you must not be lost, but capitalized and built upon. The first part of your speech, then, should be designed to make your hearers well disposed toward you, attentive to your speech, and open to conviction.

The Discussion.—After attention has been won and interest aroused, the next problem is the order in which your material should be presented.

There are times when you will find it best to begin the discussion by announcing your subject sentence. But while proof must follow the proposition in your analysis, in the speech itself you may wish to put the proof first and state

the proposition in your conclusion. This inductive arrangement, arguing from the specific to the general, would be used, for instance, when you cite several examples of an abuse and then draw a general conclusion as to what should be done about it. It has the advantage of making the audience feel that they are thinking along with you, whereas you might risk their opposition by announcing a ready-made conclusion at the beginning. There may be circumstances such as the unpopularity of the proposition which make it wise for you to keep it concealed as long as possible. Indeed, it is sometimes neither wise nor necessary to state the proposition anywhere in the speech. You could, for instance, give such a vivid picture of the horrors of motor accidents that your persuasive purpose would be obvious; you would only weaken its force by tacking on the injunction, "Therefore, drive carefully."

Sometimes the best arrangement of the body of the speech will be suggested by your analysis of your material. Turn again to the methods there discussed: definition, space order, time order, function, cause and effect. The temporal order is especially helpful, and the problem of arrangement is often solved by putting the speech in the form of a narrative. Such a form can be used in a variety of cases. Suppose that you wish to define Progressive Education; you could make your speech a narrative of your trip through a progressive school. By the same method you could plan a speech to impress your hearers with the wonders of Yellowstone Park, or to enlighten them concerning the method of manufacturing woolen cloth or steel rails, or to convince them that Japan's policy in China is or is not justified. Of course in using the narrative form you still have to arrange your material, but the time order generally suggests an appropriate arrangement. So too with the space order. But while there are indeed times when your analysis will serve as the body of your rhetorical plan, needing only an introduction and a conclusion, the needs of persuasion generally indicate the desirabil-

ity of some arrangement that will be more effective psychologically.

It has long been an accepted principle that the various points of a speech should be arranged in order of climax, each successive point being stronger and more important than the one before it. Psychologists emphasize the fact that the recency of an impression has a good deal to do with its persistence, and this would seem to be an argument for saving one's best point till the last. But it is not possible to lay down a definite rule and be sure that it is always right. It has been pointed out recently that one very successful modern preacher reverses this process, and puts the strongest and longest division of his argument first.[1] His presumption seems to be that if you establish your main point in the early minutes of the speech while attention is fresh, the less important points will be readily accepted. It might be well to experiment with both these methods of arranging arguments.

Another plan is to construct your speech with alternate layers of proof and proposition. That is, you begin with a statement of some of the evidence, then state the proposition you are trying to establish, then give more evidence, then restate the proposition, possibly in different language, and so on. This layer-cake type of development is to be recommended where much repetition is needed to drive a proposition into the memory. It was something like this method that Mark Antony used in his famous oration on the death of Caesar, repeating his proposition in the form of a rhetorical question, "Was this ambition? Did this in Caesar seem ambitious?"

Development by elimination is another plan worth considering. Under it you dismiss one by one the false issues, and then state the real issue. In a speech defining patriotism,

[1] See G. S. MacVaugh, "Structural Analysis of the Sermons of Dr. Harry Emerson Fosdick," *Quarterly Journal of Speech,* November, 1932, p. 531.

for instance, you might show that it is not flag-waving, not worship of government officials, not loyalty to existing institutions, not hating other nations, but it *is* whole-hearted devotion to the public welfare.

One final method of organization frequently used—and very effectively—is an extended example or illustration. Dr. Russell H. Conwell's great lecture, Acres of Diamonds, delivered before more than six thousand different audiences, was built around the story of a man who sold his farm and went off in search of diamonds and wealth, only to return years later in want and defeat to find that his farm had contained acres of diamonds which he had not been able to recognize. The central thought of the lecture was that one's opportunity for wealth lies right at home if he only knows how to look for it. Booker T. Washington's address, mentioned above, is built around the story of a vessel lost at sea whose water supply was exhausted. On sighting another vessel it sent a signal of distress, "Water, water! We die of thirst!" The answer came back, "Cast down your buckets where you are." When the injunction was heeded, the buckets came up full of fresh water from the mouth of the Amazon River. The speaker's message to the dissatisfied people of the South, both black and white, was, "Cast down your buckets where you are." So also Lincoln crystallized the slavery problem by using for one of his speeches the text, "A house divided against itself cannot stand."

The Conclusion.—It is important not to end your speech by breaking off suddenly or drifting aimlessly into silence. We have all heard speakers who evidently gave no thought to their conclusions, ending lamely with, "Well, I guess that's all I have to say, so I guess I'd better sit down." Since, other things being equal, the last thing you say has the best chance of being remembered, your conclusion should be planned with care. It should bind together what you have said and present it to the audience compactly and forcefully. It should gener-

ally contain a summary and, especially in persuasive speeches, an appeal to the emotions.

The summary may take the obvious form of listing firstly, secondly, thirdly, the things you have said, but some more artistic device is desirable if you can think of one. Both summary and appeal may often be best embodied in a quotation or illustration. It is worth long, patient search to find a quotation or illustration that expresses the heart of your thought and puts it in a form that will be easily remembered. Note the skillful blend of summary, conciliation, and feeling with which Lincoln closed his first Inaugural, delivered at the time when the South was seceding from the Union:

> I am loath to close. We are not enemies, but friends. We must not be enemies. Though passion may have strained, it must not break our bonds of affection. The mystic chords of memory, stretching from every battlefield and patriot grave to every living heart and hearthstone all over this broad land, will yet swell the chorus of the Union when again touched, as surely they will be, by the better angels of our nature.

So much, then, for the division of your material into introduction, discussion, and conclusion.

What will this rhetorical plan look like when completed? It will, of course, have the three divisions just discussed. The whole should be a map of the route you plan to take from the beginning to the end of your remarks, a map that will be intelligible to your teacher or to any other critic of your speech. It will be best if every item in the outline is a complete sentence.

Let us return to the analysis you made earlier for your talk to the Parent-Teacher Association. How can we turn these materials into a rhetorical plan? You notice again that many of your points are rather critical of parents, and that suggests the need for a conciliatory approach. You decide to begin with the time-honored story of the teacher who sent

home by one of her pupils a note complaining about his odor and suggesting that he needed a bath, and who got in reply the curt message, "Abie ain't no rose. Don't smell him; *learn* him." This should get you off to a good start, and it raises several questions. Are parents' criticisms of teachers justified? What have parents a right to expect of teachers? What may teachers demand from parents? It opens the way for a discussion of the necessity for parents to cooperate with teachers in "learning" their children.

Modifying your materials to conform to what you have read on the subject and what you have gathered from talking to others, you throw them into the following form, intending to carry throughout an analogy of the teaching art with the healing art:

RHETORICAL PLAN

Introduction

I. A teacher who objected to a pupil's odor was told, "Don't smell him; learn him."
II. It is to be expected that parents and teachers will exchange criticisms.
III. They must cooperate in the business of education.
    A. As the doctor's medicine may be ineffective without home care, so teaching may be ineffective without home cooperation.

Discussion

I. Teachers try to deserve the same professional authority as doctors.
    A. We study child psychology.
    B. We study the behavior of many pupils every day.
    C. Our judgments of pupils are not warped by home relationships and parental feeling.
II. We would like to have the same immunity as doctors from criticism of our private lives and our personal conduct.
III. Parental cooperation is needed to make our prescriptions effective.

A. Sometimes our medicines fail because the pupil's home affords neither time nor place for study.
B. Sometimes our treatment is counteracted by excessive doses of movies, dances, parties, etc.
C. Some parents try to take the pupil's medicine for him, or allow him to avoid it because it is unpleasant.
D. Some homes will not help to enforce the discipline which the doctor-teacher prescribes for his pupils.

Conclusion

I. The student's best interest is sought by parent and teacher alike.
II. Johnny J—— developed a better school attitude because of what his teachers learned about his parents. Mary B—— developed a better home attitude because of what her parents learned about her teachers.

Some such plan (doubtless you can make a better one) should be used as the basis for every speech. For a five-minute speech it need not be so full as this example; often half a dozen topics will suffice. But however brief, it ought to have a head, a body, and a tail; it ought to be designed for psychological effectiveness; and it ought to guide you in determining where to "splanify," where to "argufy," and where to "put in de arousements."

Adapting the Material to the Audience

With your purpose determined, your material gathered, and a plan constructed, you are ready to consider the actual composition of your speech. Here again the guiding principle is adaptation to the psychology of your audience, to their interests, desires, habits, prejudices, tastes, ambitions, and to their intellectual level and background of knowledge. Having a given thing to say, how can you so say it as to create the desired effect? That is our present problem. Note again the analogy with teaching—having a given unit to teach, how can you so present it that it will be most easily and quickly and thoroughly mastered?

If we turn to the psychologists to learn the nature of man and how he can be moved, we find that on many points there is lack of agreement, or at least a confusing difference in terminology. But whether man's mental nature is explained in terms of reflexes, responses, instincts, configurations, attention, emotion, conditioning, complexes, or what not, there is general agreement upon one thing: *the effect of any new experience depends upon our stock of past experiences.*

This important fundamental principle affects the preparation of your speech or lesson, no matter what your purpose. One who knows nothing of electricity cannot readily be interested in the technical peculiarities of a new type of radio tube. A person who knows nothing of baseball will not be amused when a fielder throws to the wrong base. Information about the stock market would be meaningless to an African savage, as would an attempt to enlighten him concerning its operation. A man who lives in the Rockies will not be impressed by a description of the grandeur of the Allegheny Mountains, nor will a plainsman who has never seen mountains. And a loafer who never cares whether he has a nickel in his pockets will not be moved to labor by the prospect of earning a few cents an hour. Don't attempt to make a speech or teach a lesson without first taking careful stock of the mental equipment of your audience. This is a major secret of effective speaking. With this principle in mind let us consider several more specific ways of influencing audiences.

Common Ground.—One important method of winning the good will of an audience is to make them feel that you stand on common ground with them in your interests, emotions, and beliefs. This is why so many speakers before teachers' institutes let it be known that they believe that all teachers should have higher salaries; why candidates for public office pretend to be of and for the "peepul," to have shared their struggles, and to sympathize with their aspirations. An audience will readily go along with a speaker who seems to

be going their way, but they are wary of one whose interests and beliefs and ways of life are strange to them. Not only is it desirable to associate your general interests with those of your audience; you should try also to identify the material you present with their existing interests, feelings, and beliefs. To make a dark subject clear, connect it with what is already understood. To make a new subject interesting, connect it with the existing interests of your hearers. To move them to a new course of action, try to identify the thing you want done with their habitual actions. To secure acceptance of a new belief, try to show that it is in line with their established beliefs. Wendell Phillips made a cultured and conservative Boston audience applaud Russian anarchy by identifying the anarchists' heroes and ideals with American heroes and ideals.

In teaching it is vitally important that the teacher find common ground with her pupils, that she understand, and even seem to share, their perplexities. In exposition it is necessary to begin with what the student understands, and to proceed in terms that he understands—he cannot be made to grasp the theory that ontogeny is a brief recapitulation of phylogeny when he does not understand the meaning of these terms.

Some recent writers on science have shown admirable skill in explaining the discoveries of modern chemistry, physics, and astronomy in simple, familiar terms. Thomas Huxley, for instance, explained the method of scientific investigation by showing how the average layman, after sampling several apples that are hard and green, draws the conclusion that hard green apples are unripe. When Sir James Jeans wishes to describe the immensity of the universe he asks us to imagine the journey of the earth round the sun as a mere pinhead in diameter; then he tells us that on this scale the nearest star would be 225 yards away, and that to include the nearest hundred stars would require a cubic mile of space. There is a constant temptation for the teacher who really

knows her subject to talk in terms that are beyond the knowledge of her pupils. She should make sure by frequent testing that she is not pointing out the topography of ground that her pupils have not yet reached.

Concreteness.—Another method of making your material conform to the mind of your audience is by speaking as much as possible in concrete terms. We are accustomed to define concrete terms as those that stand for objects perceived by the senses, but this is not an adequate explanation of the hold which the concrete has upon us. An orange, for instance, though perceivable by the senses, is not effectively concrete to an Icelander who has never seen one. Such terms as molecule, atom, taxes, capital, which are not perceivable by the senses, have all the force of concrete terms for those who are accustomed to deal with them. Professor Dewey justly defines the concrete as meaning "definitely marked off from other meanings so that it is readily apprehended by itself." A concrete term is one that does not need to be translated.[1] Concrete implies the *familiar*, as distinct from the strange; the *practical*, as distinct from the theoretical; and we may use it here to include also the *specific*, as distinct from the general.

With this definition in mind, the importance of putting our thoughts into concrete terms is obvious. In exposition concreteness makes for clarity; in persuasion it gives added force. Theodore Roosevelt once defined the good citizen by saying that "he must have those qualities that make for efficiency; and he must also have those qualities which direct that efficiency into channels for the public good." Then he reduced his definition to these more concrete terms: "He is no good citizen unless he has ability which will make him work hard, and which at need will make him fight hard." William James said that the function of a college education is to teach us the meaning of superiority, and reinforced his definition with these more familiar and practical terms: "The

[1] *How We Think*, New York, 1933, p. 221.

feeling for a good human job anywhere, the admiration of the really admirable, the disesteem of what is cheap and trashy and impermanent." When he wished to say that this expertness in judging human superiority might atone for ignorance of science, he used for this lack of scientific knowledge the concrete terms, "awkwardness at accounts, and ignorance of dynamos."[1]

When Macaulay in his great speech on Copyright was arguing that "an advantage that is to be enjoyed more than half a century after we are dead, by somebody, we know not by whom, . . . is really no motive at all to action," he followed this general statement with a more concrete one, "A man is very little moved by the thought that in the year 2000 or 2100, somebody who claims [inherits] through him will employ more shepherds than Prince Esterhazy, and will have the finest house and gallery of pictures at Victoria or Sidney."

When Booker T. Washington, in the speech already mentioned, wished to say that opportunities for earning a living were more important to the Negro than cultural opportunities, he put his thought into this concrete form: "The opportunity to earn a dollar in a factory just now is worth infinitely more than the opportunity to spend a dollar in an opera house."

I do not mean to imply that a speech should consist of glittering concrete terms. This would be as bad as one composed only of glittering generalities. General and abstract statements are necessary for the progress of thought. Indeed, most of our thinking consists in drawing off or abstracting general conclusions from concrete data. But abstractions need to be relieved and reinforced by concrete terms if they are to be communicated with psychological effectiveness. The concrete statement is a great aid to clarity, vividness, and force.

[1] "The Social Value of the College-Bred." See p. 167, above.

Illustration.—Closely akin to concreteness is illustration, for a concrete term is quite often merely a single example of a general statement. Under illustration we may include instance, analogy, example, parable, fable—any single thing presented in familiar terms that stands for or illustrates a general thing.

It is important, of course, that the illustration deal with familiar things, or things that have enough familiar aspects to be easily and quickly understood. Many of the illustrations and parables in the Bible have lost their force for modern city dwellers because they concern things no longer familiar to them—the experiences of shepherds, husbandmen, and farmers. Killing a fatted calf, trimming the dead branches from a grapevine, seeking a lost sheep are experiences that can be only dimly imagined by a Broadway audience. Many illustrations from the classics fare little better. Nevertheless, it is probably true that people in general are more familiar with the Bible than with any other single book. And it should be noted that many of its abundant illustrations are effective even when their source is not known. Lincoln's illustration of the house divided against itself, for instance, was pat and effective whether or not his audience knew its source.

It is important also that your illustration apply definitely to the thing you wish to emphasize; it should not be used merely because it is interesting or funny or beautiful. An illustration which you have heard someone else use effectively may have no place at all in your speech because subject and occasion are entirely different. Avoid especially the temptation to tell funny stories merely because they are funny, unless, of course, your purpose is merely to entertain.

A final caution is needed. See that your illustration is supplied with the proper amount of detail—enough, but not too much. All of us have been bored by hearing a speaker load an example or story with meaningless and irrelevant trivialities and kill its point with endless repetitions. This fault is especially common in sermons, chiefly in ill-prepared ones.

But teachers are not guiltless. Many a class is bored to distraction by a long-drawn-out example, and many a fine illustration is ruined by being overloaded with details. But there must be enough detail to stir the imagination, and the illustration should be worded in concrete and specific terms. If you wish, for instance, to illustrate the people's tendency to depend upon their government, it is less effective to say that when citizens are in trouble they expect the government to come to their assistance, than to say that when a Morgan County farmer's potato wagon gets stuck in the mud he calls on Uncle Sam to put his shoulder to the wheel and then build him a concrete road.

Note the brevity and power of this illustration of tyranny in Czarist Russia from Wendell Phillips' "The Scholar in a Republic":

> The young girl whispers in her mother's ear under a ceiled roof her pity for a brother knouted and dragged half dead into exile for his opinions. The next week she is stripped naked, and flogged to death in the public square. No inquiry, no explanation, no trial, no protest, one dead uniform silence, the law of the tyrant.

These illustrations are from the same speech:

> Accept proudly the analysis of Fisher Ames: "A monarchy is a man-of-war, staunch, iron-ribbed, and resistless when under full sail; yet a single hidden rock sends her to the bottom. Our republic is a raft, hard to steer and your feet always wet; but nothing can sink her." If the Alps, piled in cold and silence, be the emblem of despotism, we joyfully take the ever-restless ocean for ours,—only pure because never still.

Note also the homely familiarity, the aptness, and the patness of detail in these illustrations used by George William Curtis to show the need for independence of judgment:

> Emerson said that of all his friends he honored none more than a quiet old Quaker lady who, if she said yea and the whole world said nay, still said yea. One of the pleasantest stories of

Garfield is that of his speech to his constituents in which he quaintly vindicated his own independence. "I would do anything to win your regard," he said, "but there is one man whose good opinion I must have above all, and without whose approval I can do nothing. That is the man with whom I get up every morning and go to bed every night, whose thoughts are my thoughts, whose prayers are my prayers: I cannot buy your confidence at the cost of his respect." Never was the scholarly Garfield so truly a man, so patriotically an American, and his constituents were prouder than ever of their representative who complimented them by asserting his own manhood.

When you have something to say and wish to say it effectively, search for an illustration that will express it—an instance, example, parable, fable, story, or analogy. You may find it in literature or history or in the daily life around you, or you may invent it. Make sure that it is apt and that it will be understood, and do not smother it with useless detail.

Imagination.—Another method of treating your material so that it will have interest and effectiveness is to present it in the form of images. We all know the effectiveness of pictures in teaching. A lesson on the geographic, economic, or sociological significance of the coal industry in western Pennsylvania can best be taught by taking your students to visit that region. If that is impossible, the next best method is to show pictures of the industry. If pictures are not available you will need to resort to word painting—descriptions of the mines and tipples, the railways and coal barges, the houses and streets and people typical of this region. A million tons of coal or a million dollars may be a hard, concrete reality on a corporation ledger, but its meaning is dim and vague to the average person until it is somehow visualized. If you have to deal with such vast amounts, translate them into terms that can be grasped by the imagination —for example, how large a pile a million tons of coal will make, or how many houses it will heat, or how much work it will do when its energy is converted into steam. Show the

value of a million dollars in terms of farm lands or city real estate or automobiles or clothing—some purchasable commodity with which your hearers are familiar.

All sorts of things can be vivified and clarified by imaginative treatment. If you are defending the honor system, make us see it in operation. If you are defining good teaching, paint word pictures of the good or bad teacher in action. If you are pleading for better school facilities, give us a vivid picture of the crowded workshop or gymnasium or classroom. There is no kind of speech material that cannot be treated imaginatively.

A student speaker attacked the current belief in progress in these concrete and imaginative terms:

A series of articles have recently been published which strikingly typify the modern attitude toward progress. The first started thus: "See this picture. It shows a man running, panting, carrying a message from Marathon to the civilization of Greece, to die at the end of the run. Beside that runner the picture shows the wireless telegraph equipment that sends messages through the air. The savage runner might cover twenty miles in an hour and twenty minutes. That would be marvelous speed. The wireless goes round the world seven times in one second, and sends one hundred words a minute. That is progress." But is it? Are you better men than that savage runner, the example of Greek manhood? He ran—and died. Simple and elemental, but do we produce men who can win a more glorious epitaph? The second article began thus: "Another picture shows us a monk in a cell, slowly and with failing eyesight writing by hand the book that only a few eager scholars can read." Beside this is pictured the quadruple press, and we are told that forest trees are converted into newspapers in two and a half hours. But is this progress? Has the quadruple press multiplied the genius of our literary men? Are our scholars more earnest and unfailing in the search for truth? Poor Shakespeare! He had to write his plays longhand. What a marvel he would have been if he could have poured them out in contract lots into the waiting ear of a dictaphone!

Note the vividness and emotional power of Henry W. Grady's defense of the Southerner's interest in the Negro:

The love we feel for that race you [Northerners] cannot measure nor comprehend. As I attest it here the spirit of my old black mammy from her home up there looks down to bless, and through the tumult of this night steals the sweet music of her croonings as thirty years ago she held me in her black arms and led me smiling into sleep. This scene vanishes as I speak, and I catch a vision of an old Southern home, with its lofty pillars, and its white pigeons fluttering down through the golden air. I see women with strained and anxious faces and children alert yet helpless. I see night come down with its dangers and its apprehensions, and in a big homely room I feel on my tired head the touch of loving hands . . . as they lay a mother's blessing there while at her knees, the truest altar I yet have found, I thank God that she is safe in her sanctuary, because her slaves, sentinel in the silent cabin or on guard at her chamber door, put a black man's loyalty between her and danger.

I catch another vision. The crisis of battle—a soldier struck, staggering, fallen. I see a slave, scuffling through the smoke, winding his black arms about the fallen form, reckless of the hurtling death, bending his trusty face to catch the words that tremble on the stricken lips, so wrestling meantime with agony that he would lay down his life in his master's stead. I see him by the weary bedside, ministering with uncomplaining patience, praying with all his humble heart that God will lift his master up, until death comes in mercy and in honor to still the soldier's agony and seal the soldier's life. I see him by the open grave, mute, motionless, uncovered, suffering for the death of him who in life fought against his freedom. I see him when the mound is heaped and the great drama of that life is closed, turn away and with downcast eyes and uncertain step start out into new and strange fields, faltering, struggling, but moving on, until his shambling figure is lost in the light of this better and brighter day. . . . And out into this new world—strange to me as to him, dazzling, bewildering both—I follow! And may God forget my people when they forget him.

These examples are somewhat oratorical, but this type of imaginative treatment can be given just as effectively to prosaic expository material.

Narrative. Another method of vitalizing your material is to put it into the form of a narrative. This combines the merits of the concrete and the imaginative, and adds to their appeal our interest in people, in activity, and in suspense. The love of stories is a universal human trait. Why not capitalize it in making a speech or teaching a lesson? It is a useful device, no matter what your purpose. Its employment in exposition has already been mentioned. Even argument may be put into the form of a narrative. To make an audience believe that old age pensions are desirable tell them a story of some aged and indigent person. To prove the desirability of subsidies for farmers tell in story form what such help has meant to particular farmers. To show that a trade school is needed in your school system tell the stories of boys who need such training, or of those who have profited from having it. What a relief if school debaters would sometimes stop citing dry facts and statistics and authorities, and put their argument into the form of a narrative!

Even when the materials you have to deal with cannot readily be turned into a story, you can still make use of this device by putting your experience with the material in story form. For example, in explaining how to solve a problem, tell the story of your own struggle to solve it. By thus making yourself the hero of the plot you can build upon that interest which is our chief delight in reading fiction. The desire to know "how the story ends" is one of the most common of human interests. Make use of it. Imitate the old professor who taught Hebrew as if it were a series of hairbreadth escapes.

Sometimes you can make narrative even more effective by putting it into the form of drama, and personifying things and causes and movements, and introducing persons, real or fictitious, to play the parts. We are familiar with John Q.

Public, Mr. Common Man, Joe College, John Doe, etc. Note this brilliant example from a speech by George William Curtis:

> It is the same voice [that is, of the educated man] which exposes the sophists who mislead the mob and pitilessly scourges the demagogues who flatter it. "All men know more than any man," haughtily shout the larger and lesser Tallyrands. That is a French epigram, replies the scholar, but not a general truth. A crowd is not wiser than the wisest man in it. For the purpose of the voyage the crew does not know more than the captain of the ship. The Boston town-meeting was not more sagacious than Sam Adams. "Vox populi vox Dei," screams the foaming rhetoric of the stump; the voice of the people is the voice of God. The voice of the people in London, says history, declared against street-lamps and denounced inoculation as wanton wickedness. . . . The voice of the people in Jerusalem cried, "Away with Him! crucify Him! crucify Him!"

Note also this example from Lincoln's Cooper Union address:

> You say we are sectional. We deny it. That makes an issue; and the burden of proof is upon you. You produce your proof; and what is it? Why, that our party has no existence in your section—gets no votes in your section. The fact is substantially true; but does it prove the issue?

Motives.—Men are persuaded to a course of action because of some end that they hope to achieve by it; or they act as they do because of some habit of behavior, inherited or acquired, called an instinct. We say that we have *reasons* for our beliefs and actions, but it is often impossible to distinguish a reasoned motive from an instinctive response or an emotional urge. The first premises upon which our reasoning rests are often not facts but emotions. What, for instance, is at the bottom of our "reasoning" that the aged should have pensions, or that every child should have an education? It is probably best described as a feeling of sympathy or a love of fair play. How can we tell whether a man's

fondness for war or gangsterism is due to an instinct of pugnacity, or a deliberately reasoned belief in violence as a means of securing what he believes is his right? It will be best for us to lump together instinct, desire, habit, reason, and other similar means of persuasion under the term *motive*.

The teacher or public speaker needs constantly to ask herself, "To what motives in my class or audience can I appeal in order to get this lesson or this speech material accepted?" These motives are so many and so various that no attempt at a complete catalogue can be made here. Our interest in *problem-solving* (puzzles, detective stories, and the like), in *activity* (witness the crowd that watches a steam-shovel in action), and in *people* (biography, gossip, how the other half lives, etc.) has already been mentioned. To these are added others, with brief suggestions as to their meaning and use.

Pugnacity—The desire to fight, the love of struggle. If only it could be turned into combat against ignorance!

Dominance—The desire for power. The motive that actuates bullies, governors, dictators, and sometimes policemen, labor leaders, and captains of industry—and, shall we add, school officials. But it may be directed to the mastery of materials, problems, lessons.

Rivalry—The spirit of competition between towns, schools, sexes, two sides of a room, groups, and individuals. Make a game of any lesson, choose sides, and you have an effective motivation.

Acquisitiveness—Love of money, gain, property. This is probably not as strong in "dollar-chasing" Americans as is supposed, for their dollars are caught to be spent, rather than hoarded.

Self-dependence—The desire to be "on one's own," master of one's own affairs, self-governing, free from the dictation of teachers and parents. Young people in particular have this feeling; nearly everyone resists rigid discipline.

Curiosity—The desire to find out. Whet the appetite, and the student will learn for himself. Note an author's tech-

nique in building up suspense at the end of each installment of a serial story. Use it in teaching.

Play—The instinct to frisk and gambol that actuates puppies, kittens, colts, and normal children. In a higher form it manifests itself in the delight in make-believe found in drama and other literature.

Construction—The desire to build things—bridges, motors, play-houses, notebooks.

Economy—The desire to save things, to prevent loss, to conserve what is good.

Imitation—The desire to do or be like someone else. It may be conscious or unconscious. Models for imitation are supplied by history, literature, living heroes—and teachers.

Herd Spirit—The tendency to run with the pack, strongly fostered in our time by advertisers and cheap fiction writers.

Conventionality—Conformity to custom, the desire to be "regular," to be in fashion.

Obedience—Respect for authority, heel-clicking, pride in observing the letter of the law, following instructions, etc.

Family Affection—The desire to please someone in one's own family. This is evident in nepotism, family feuds, clannishness.

Patriotism—At its best, group loyalty, team work, social cooperation; at its worst, flag-waving, international intolerance, jingoism.

Hunting—Delight in locating, stalking, and capturing rabbits, criminals, answers to problems, quotations, mistakes, news, facts, authorities, etc.

Display—The desire to show off, to wear badges, costumes, bizarre clothes, etc.

Hospitality—The desire to win the good will of strangers and visitors.

Civic Pride—The wish to belong to a worth-while group, one whose progress, culture, wealth, and good behavior reflect glory upon its members.

Leadership—Delight in giving orders, being boss, leading the pack.

Fair Play—The desire to be just. Highly developed through games and sports, this is an effective motive in discipline and in preventing cheating.

Consistency—Pride in a continuous policy. This is especially notable in the utterances of politicians; it is very powerful in all of us in spite of Emerson's attempt to depreciate it as the "hobgoblin of little minds."

Reasonableness—The desire to have others believe we are guided by reason, not by emotion, prejudice, or habit.

Desire for Approval and Admiration—This motive is so powerful and so nearly universal in our day that it deserves special discussion. It affects nearly everything we do. Although some of us pretend to scorn public opinion, to be careless of what our neighbors say of us, and to be guided solely by our individual judgments, we are not so independent as we think. If we really dare to defy the conventions it is likely that we do so only to attract attention or to please a small group who will approve of our defiance.

Often when we assign higher motives for our conduct, we are really influenced by a desire to establish or maintain a certain reputation. Men of wealth may be moved to contribute to some charity by a disinterested desire to help their less-fortunate fellow men, but they are generally not unmindful of the reputation for generosity which they will gain thereby—as drive-conductors well know. Even when donors' names are not made public, a man may be moved to donate because of his fear that the members of the charity committee will call him a piker if he doesn't give his share. The desire for fame, for honor, for reputation, or for mere publicity is constantly played upon by newspapers, advertisers, and other agencies of publicity, and none of us is wholly immune. It affects our daily lives in countless ways. We wish not so much to be well clothed as to be considered well dressed. We choose a residence or a motor car not merely

for its utility but also for its prestige value. We are often less concerned with being religious than with belonging to a fashionable church. Our moral conduct is motivated less by an ideal of good than by a desire to be well thought of by those whose opinion we value, or by a fear of being found out.

This motive—desire for approval—is especially strong in children. They are unhappy if compelled to wear clothes that differ from the prevailing style, they cannot endure the ridicule of their companions, and they suffer tortures if ignored by those whom they admire. They are inordinately pleased by little honors and distinctions—being an officer in a club, getting their names or their writings into the school magazine, making the honor roll, and the like.

In basing an appeal upon this motive, be sure that your hearers care to have the approval of the particular group you are discussing. A bad boy will not be deterred from mischief by being told that "nice little boys" don't act that way—the gang whose opinion he respects is probably not made up of nice little boys. Similarly, a banker may not be moved at the prospect of winning the approval of the teaching profession; he will be much more responsive to the approval of other bankers and business men. But rare indeed is the man who willingly suffers the scorn and obloquy of his own kind, or who can endure to be neglected by those whom he respects. In teaching and speaking, then, consider whether there is some fundamental desire in your hearers to which your words may appeal. Remember that your fundamental problem in preparing your material is to so present it that it will stimulate the desired response.

Exercises

1. Prepare a talk on "Good Teaching." Your aim will be to make clear to your classmates what you think good teaching is, or to impress upon them the importance of it, or both. Submit

a written analysis of your thought on the subject, and also a rhetorical plan. Try one of the following methods of treatment:

(a) Make your speech a series of examples of good teaching or of bad teaching. Perhaps you can use as a title, "Wild Teachers I Have Known."

(b) Give an imaginative picture of the good teacher in action.

(c) Tell in narrative form how a good teacher goes through the day's work.

To what motives will you appeal in developing each point in your speech?

2. Using similar methods prepare a talk on one of the following topics:

Progressive education
More emphasis on social studies
Character training in the classroom
Compulsory physical education
The honor system
Married women as teachers
The value of examinations
Student self-government
Use of the library
A Federal Department of Education

3. Prepare a ten-minute talk in which you teach a small unit of your major subject to the class. Adapt your teaching to your classmates, not to the younger students whom you will teach in elementary or high school. Take advantage of eye appeal by using the blackboard where practicable. Submit a rhetorical plan of your lesson, and indicate the motives to which you will appeal. Take special pains to make your lesson interesting. Use all the available means of persuasion.

Test Questions on Rhetoric

Use these questions in criticizing the rhetoric of the speeches you make and the lessons you teach.

1. Was the speech or lesson so organized and presented as to make it persuasive, rhetorically effective, psychologically appealing?
2. Was the subject such as you are competent to handle?
3. Was it suitable for the audience and occasion?

4. Were you apparently actuated by a purpose to communicate?
5. Was your specific purpose clear and definite?
6. Was it evident that you had thought your subject through?
7. Did you see all your materials in proper relationships?
8. Was your material unified and coherent?
9. Were you well informed on the subject you discussed?
10. Did you ignore or omit any facts pertinent to your subject?
11. Was your arrangement of materials rhetorically effective?
12. Did the speech have a clearly marked introduction and conclusion?
13. Did the introduction stimulate interest in the topic and win the good will of the audience?
14. Was the body of the speech effectively planned to maintain interest and accomplish persuasion?
15. Did the conclusion bind together all that had been said, and stimulate some reaction to it by an appeal to the feelings?
16. Was the speech so composed as to be persuasive?
17. Did you meet your audience on a common ground of interest, feeling, and belief?
18. Did you put your thought into familiar and concrete terms?
19. Did you clarify and vivify your thought by means of illustrations?
20. Did you present your thought in the form of images?
21. Did you put your materials into narrative form?
22. Did you appeal to effective motives in your hearers?

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